

Practical English

OCTOBER 13, 1948

VOL. 5, NO. 4

A SCHOLASTIC MAGAZINE



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Look what's new on the new Royal Portable!

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Keys designed to cradle your finger tips! Royal's exclusive FINGER-FLOW KEYS! Shaped to the contour of your fingers. More clearance between keys. Fully standard "office typewriter" keyboard. You type easier, faster, more accurately!

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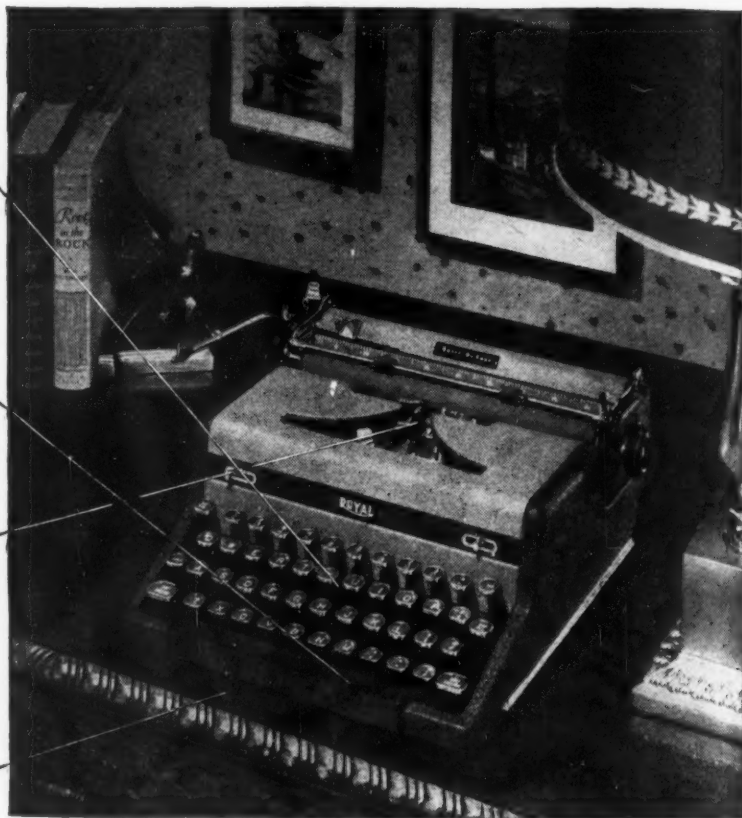
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... and that's what we mean! This letters column, a regular feature in all editions of *Scholastic Magazines*, is open to opinion on any subject and criticism of any kind, brickbats or orchids. We want to know what's on your mind. Other readers do, too. Address Letters Editor, *Scholastic Magazines*, 7 East 12th Street, New York 3, N. Y.—The Editors.

Dear Editor:

Thank you sincerely for publishing my letter last April. To all my pen-pals, I would like to express my deep gratitude and unalloyed joy for their wonderful response. They have inundated me with a spate of letters written in so friendly and intimate a manner that I cannot help but feel that we have known each other for a long time.

They showed me the United States as it really is—not the U. S. of the films, nor of the glib writers. With frankness and sympathy, they depicted the true United States with its human peccadilloes, with its fads and eccentricities, with its humor and its humaneness, with its charming small towns and busy, beehived cities, with its likes and dislikes, with its traditions and aspirations and opportunities. They have depicted this so forcefully and earnestly that, if I were given the choice, I would rather stay in the United States than in Utopia or Shangri-la.

Furthermore, they cleared my mind of the erroneous conception, held by most Asiatics, that the majority of Americans prostrate themselves fatuously before the golden calf of commercial prosperity. In various ways they have strengthened my belief that the United States is actively interested in the welfare of the world, is truly laid upon the broad and unshakable foundations of real democracy.

I shall endeavor to answer as many of your letters as I humanly can. I intensely hope to answer all; but, as you know, time is short. To those to whom I may fail to write, I offer my profound regrets. However, if they are interested, I suggest they write to: The Editor, *Young Malaysians*, 15 Perak Road, Kuala Lumpur, Selangor, Malaya. He may help them get in touch with other Malaysians.

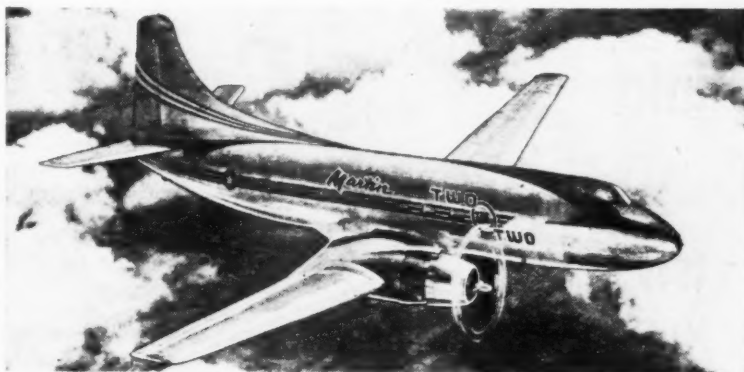
Speaking of Malaya, I notice that many of my pen-pals mistook it for part of China or the Philippine Islands. It is but a negligible error; I confused New York State with New York City. However, I feel it incumbent on me to say something about Malaya.

Malaya, a British-protected country,

Martin AIR MEMO

Facts on the Air Age

by The Glenn L. Martin Company, Baltimore 3, Maryland



SPEED AND RELIABILITY! ... As airlines in North and South America have found, the versatile, new Martin 2-0-2 postwar transport is unexcelled for speed and reliability. The 2-0-2's Mareng (rubber) fuel tanks, reversible propellers and rugged construction enhance its dependability. And although

the 2-0-2 carries a gross weight of nearly 20 tons at its impressive high speed, it surpasses all other postwar airliners in its ability to operate from short runways and small fields—with maximum economy, of paramount importance today! The 2-0-2 is truly America's top twin-engine airliner.



LOOK OUT! ... Embryo gunners were taking their first crack at air-to-air firing at a USAF training base. The tow plane hauled a yellow canvas sleeve, and student gunners were making excellent scores. An instructor walked up to a group of students who had just landed: "How'd the shooting go, men?"— "Swell," answered one of the gunners, "but why was that plane we were shooting at towing that yellow thing?"



TWELVE MORE MERCATORS have been ordered by the Navy, following extensive testing of experimental models built by The Glenn L. Martin Company. The Mercator is the Navy's only airplane of its type using jet power. Auxiliary installation of two Allison J-33 jet engines in the same nacelle with conventional 3000-horsepower Pratt & Whitney's gives the added boost of a four-engine job within the sleek package of the Mercator's two-engine silhouette.



SAVING WHEAT BY AIR ... A squad of seven low-flying airplanes recently saved 3500 acres of wheat in Idaho from extensive frost damage. Flying at 10 to 50 feet, the planes created a terrific downwash that stirred up warm ground air and raised temperatures from 28 to 32 degrees—killing Jack Frost and saving the crop!



FIRST ARMY TRAINER was the Model TT, developed by The Glenn L. Martin Company in 1913. Hundreds of pioneer flyers earned their wings in this early ship—the first to be designed and built especially for training purposes. This model served the Army well for a number of years, and was the latest thing in those days. It shows the radical advance in design from the first Martin plane, although it was built just four years later!



FROM RUNWAYS TO HIGHWAYS ... A highly efficient wheel brake developed for aircraft by The Glenn L. Martin Company has been licensed under a Martin patent, and the application to automotive use is under way. No pistons, linkage or wheel cylinders are used. Braking is accomplished by a continuous seal-ring which applies pressure over the entire brake drum.

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- High school song
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- Instrumental solo with piano accompaniment
- Composition for six or less instruments
- Composition for orchestra (six or more instruments)
- Composition for band
- Group projects (for class entries)

Ask your teacher for details or write for rules booklet to:

Scholastic Music Awards

7 EAST 12th STREET
NEW YORK 3, N. Y.

is a peninsula south of Siam. It produces much of the world's tin and rubber. Its population is a pot-pourri of Asian masses with Chinese and Malays predominating. There is quite a sprinkling of British, too. Though the people here are more or less divided by race and religion into three or more unmingling communities, Malaya bears remarkable testimony to the ability of plural societies to live together in peace and harmony if they really strive for it.

Recent unsavory developments have served to focus the international political spotlight on Malaya. However, the present agitation in this country must not be regarded as the popular expression of general discontent as certain interested cliques would have all believe. Rather these disturbances are the deliberate, concerted machinations of infinitesimal minorities who are seeking to disrupt the economy and stability in Malaya as well as in other countries.* The people of Malaya have formed a solid and determined phalanx behind the government in its campaign against these forces, so that peace and progress may soon be restored to Malaya which both indigenous and domiciled citizens hold dear to their hearts.

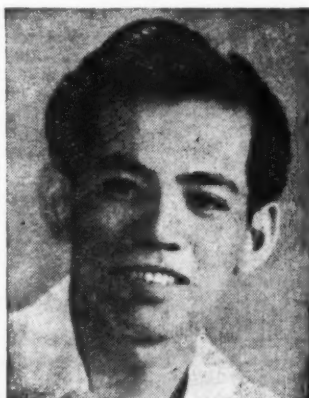
After reading your many letters, I am overwhelmed with the feeling that by corresponding we will be cementing relations which will contribute to the lasting understanding and appreciation of our respective countries.

I hope that all of us, here and everywhere, will strive mutually to establish such relations; and I am sure then that the day will come when:

The world's great age begins anew,
The golden years return;
The earth doth like a snake renew
Her winter weeds outworn:
Heaven smiles, and faiths and empires gleam,
Like wrecks of a dissolving dream.

Lee Kok Liang
Penang, Malaya

* Lee probably refers to numerous uprisings inspired by small Communist groups.



Lee Kok Liang

Practical English

(Combined with PREP)

A National Magazine of English and the Communication Arts Designed for High School Students in General, Business or Vocational Courses, Published Weekly During the School Year

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ON THE SIDE

OUR FRONT COVER: At a Hinsdale (Ill.) soda fountain Esthonian John Marila (left), 17, uses a straw to explain how he won a high jump. His countryman, Vello Villberg, 16, and girl friends look on.

A little over a year ago, John and Vello left a D. P. (Displaced Persons) camp in Germany and came to America through the help of the U. S. Committee for the Care of European children. When they're 21, they may apply for U. S. citizenship.

In the meantime, they lead a happy home life with their American foster parents, Mr. and Mrs. John Clayton. (Mrs. Clayton is a native Esthonian.)

Husky, 160-pound John is an ace shot-put man and star of the Hinsdale H. S. football team. Vello is a musician and likes to build radios, repair automobiles, and do carpenter work. Together, the boys do most of the housework for their foster parents, and they are janitors for a local church.

To John and Vello school is serious business. With the enthusiastic help of their classmates, the boys have learned English rapidly and now carry a full schedule of subjects.

John was 14 when the German army invaded his small Baltic village. He has never seen nor heard from his parents, two sisters, and a brother since the night he slipped away from home to hide in a cave from the Germans. He escaped from the Germans three times before he made his way into a settlement of displaced Esthonians in Southern Germany.

There he met Vello, the son of an Esthonian musician who disappeared during the war. Vello was forced to work for two years in a shoe factory before he was transferred to the D. P. camp.

When asked if they thought of returning to Esthonia someday, they were thoughtful. Then Vello said, "Return? Yes, for a visit perhaps. But we are Americans now. Our home shall be here."

P. S. Each has a girl friend. "American girls," says John, "are delightful."

— Photo and story courtesy of *Parade*



"You Can Be Anything You Want To Be"

— says Clair Bee, college coach and author

WHO would ever have thought that a call boy (messenger) for a railroad — like me — would some day be a college coach and an author! The wiry, sincere man who spoke these words is Clair Bee, nationally-known basketball coach of Long Island University, N.Y.C., Assistant to the President of L.I.U., teacher and author of a new series of sports fiction, including *Touchdown Pass* (see our Oct. 6 issue).



"Back in Grafton (W. Va.) High I had two ambitions —" Bee told us — "to become a coach and a writer." His mother, who died when he was nine, inspired him to go through college.

"I had a job as call boy for the B. and O. railway from 6 p.m. to 6 a.m.," Bee said. "The only way I could keep on going to high school in the daytime — with these working hours at night — was through the help of a fellow in the office named 'Peg Leg' Solomon. 'Peg Leg' put me on a shelf and let me sleep between 10 p.m. and 3 a.m., while other boys took my calls.

"It was athletics that helped me keep my chin up during those days. I had determined to make up for being small and delicate by becoming an athlete. By the time I was a senior in high school I was a star football, basketball, and baseball player.

"When I graduated from high school, in 1920, I got a job in Mansfield, O., with an industrial ball team. At night I took shorthand and typing at a commercial school. A couple of years later Davis and Elkins College (Elkins, W. Va.), offered me a scholarship. Later I transferred to Waynesburg (Pa.) College.

"One day the president of the college said that he needed a secretary. I said, 'You're talking to a top stenographer.' I became his private secretary at \$75 a month — a fortune to me. Not long after graduating from college, in 1925, I was asked to coach and teach accounting at Long Island University."

"Was it easy for you to excel in sports?" we asked.

"No, I had to work at it," Bee said. "I practiced in the summer — between job hours. I took a football over to a field and practiced running — and throwing myself over bushes.

"The value of sports is that it gives you a chance to excel. Everyone can excel in some form of sports, if he pays the price. If a fellow isn't big and strong, he can be fast. If he isn't fast, he can be clever. If he isn't clever, he must know the sport 'cold.'

"As to health — I never set down rules. I tell my ball team, 'Each of you has to do your part — and smoking doesn't help. Neither does staying up all night. Ice cream won't hurt any one, but eating ice cream *all day* will. You need vegetables for burning fuel, you also need water and milk. You get strength from meat and potatoes, but you need a balanced diet just as you need — and get from a good coach — balanced practice.'

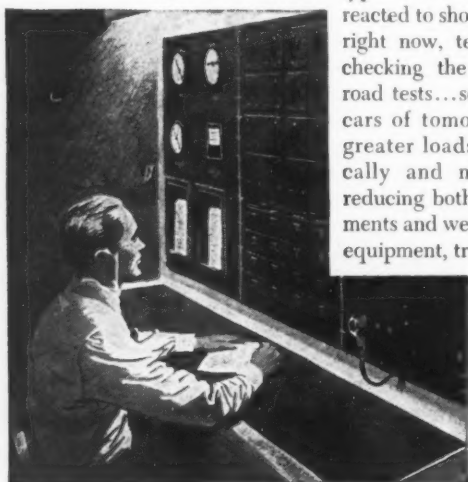
"I've always kept this one idea in my mind —" Clair Bee concluded — "if you want something (something that's good) enough and keep thinking about it — you'll get it."

★ ★

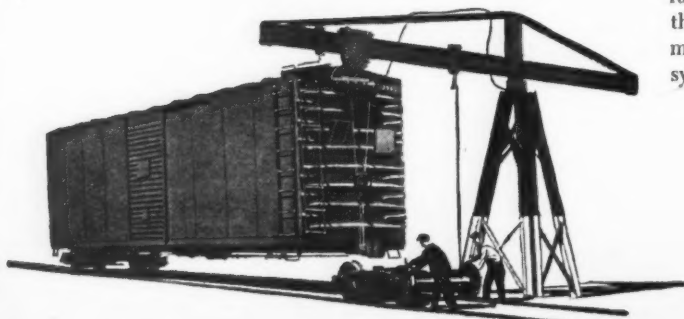
A smoother ride for fragile freight

1. Light bulbs, radio tubes, chinaware, fruit and vegetables, and countless thousands of tons of other fragile and perishable products will ride the rails more smoothly and safely in the years to come because of research being done today under the direction of the Association of American Railroads.

2. This summer a number of newly designed freight-car trucks and snubbers were put through a rigorous series of road tests by railroads and equipment manufacturers. The new "running gear" was installed on three laboratory cars which were run at speeds up to 90 miles an hour.

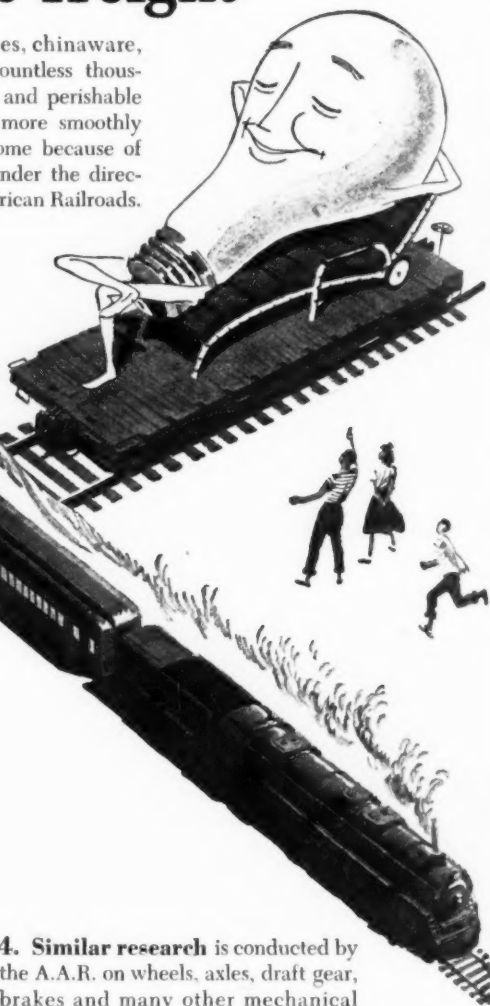


3. Inside these special cars, delicate scientific instruments recorded how the different types of trucks and snubbers reacted to shock and sway. And right now, technical men are checking the results of these road tests...so that the freight cars of tomorrow may carry greater loads more economically and more smoothly—reducing both damage to shipments and wear and tear on rail equipment, track, and roadbed.



4. Similar research is conducted by the A.A.R. on wheels, axles, draft gear, brakes and many other mechanical devices. These parts must be uniform and interchangeable so that the cars of any railroad can travel over the tracks of all other roads and can, if necessary, be repaired with standard parts at any railroad shop or terminal.

This kind of cooperative research by railroads helps provide America with the safest, the most economical, the most efficient mass transportation system in the world.





Are You Listening?



HOW confused can you be? Take the case of Daisy Mae Moeller, a biology student—at least, she's in the class. Let's look in on Daisy Mae at home one evening as she tackles the next day's assignment.

After flipping on the radio, Daisy Mae turns to the dog-eared, pencil-smudged page of her notebook on which she has scribbled the assignment.

"Ho, hum, what's for tomorrow?" Daisy Mae asks herself, trying to decipher her hen-scratches. "Something about read and outline pages 320 to—or is it 324 to—jeeppers, I give up! And then answer some questions and draw some kind of flower. . . . Guess I'd better call Griff Jones and compare notes," she decides.

"Sure, I know the assignment," Griff says in a superior tone. "I didn't write it down, but I remember it. Let me get the book. Here we are. Read pages 326 to 332—no, I guess, it's to 336. Then answer all the odd-numbered questions at the end of the chapter. Or is it the even-numbered ones?"

"Well, which?" Daisy Mae sighs. "I'll call Ellen Ragsdale. She'll know."

"Of course, Daisy Mae," Ellen answers briskly. "Read pages 326-336; answer the even-numbered questions, and make a drawing like the one on page 331. I've worked for two hours already. I hope I get through before midnight. *That man* thinks we have nothing but biology to study."

"It seems to me," Daisy Mae hesitates, "that Mr. Hornbeck said to do the drawing or answer the questions. He didn't assign both, did he?"

"Oh, my gosh!" Ellen exclaims. "You're right—and here I've slaved away trying to do both."

Are Daisy Mae and her chums complete scatterbrains? No, they're just ordinary Janes and Joes who don't *listen* in class. You know them. They

take forty winks while Mr. Hornbeck gives the assignment or else they *half-listen* while he explains how to answer some of the tricky questions. It's just school work anyway; why pay attention? Why listen? When Daisy Mae and her chums get out of school and have jobs, it'll be different! They'll listen then. Or will they?

Hamburger Heaven

Let's look at them five years later. Daisy Mae's a waitress in Hamburger Heaven. "Scramble two," a customer orders.

Daisy Mae, her mind miles away, shouts to the kitchen, "Fry two."

How long do you think it'll be before Daisy Mae is looking for a job?

Griff Jones is working in a drug store. "Deliver this hotwater bottle to Mrs. Snavelly at 638 Center Street," his boss directs. "And come right back so I can take a few minutes for supper."

Griff hops on his motor bike and chugs along to 368 Center Street. There's no Mrs. S. living there. He tries several neighboring houses and then phones the drug store to get the right address. His boss is irritable. "How many times must I tell you these things?"

Ellen's a typist at the Ward Company and she makes her typewriter hum as she turns out letter after letter. Finally she sighs, "That's done; nineteen copies of our 'special-offer letter' to big customers."

"Ellen," her boss calls a few minutes later, as he glances up from reading the letters she's placed on his desk, "didn't I tell you to use the nicknames of these men? They're my personal friends. Nick Irwin would think something was strange if I sent him a letter starting 'Dear Mr. Irwin.'"

Poor Ellen didn't listen carefully. Now she must retype every one of the nineteen letters.

Are these extreme cases? Yes! Unusual too, would be the telephone operator who connected you with Newport, Virginia, when you asked for Newport, Vermont.

Restaurant workers, deliverymen, telephone operators—all are skilled listeners. Their success on the job depends on their ability to listen accurately. The same goes for office workers.

How long would a secretary to a scientist last if she typed "trip-to-fame" when her boss dictated "trytophane"? Or if she tapped out on her typewriter "final" for "vinyl"? In fact, there are few jobs in the working world where anyone gets by with the slovenly listening habits that Daisy Mae and her friends are developing.

Success Insurance

The same holds true in the social world! If Daisy Mae's lucky enough to wrangle a date to the Teen Canteen with that new blond in school, she'd better listen with both ears while he discusses the football team, his part-time job at the drug store, and television. While he's talking, that's not the time to be glancing around the room to see who's with whom (not if you hope to be socially successful).

Let's get this whole idea of listening straight. It's like playing tennis. **You can't play** a good game of tennis by changing your racket to your left hand in order to return some of those tricky shots. You must develop both your backhand and forehand stroke. In the listening game, you won't be a success at taking directions on the job, if you listen with only one ear—or with half an ear. You have to use *both* ears. Also, like tennis, listening is an active game. You wouldn't hold your tennis racket up in the air and wait for the ball to hit it. Nor can you slide down in your seat in class and wait for the teacher's ex-

planation of the assignment to percolate into your brain.

Sit up; pay attention. Make yourself as comfortable as possible in regard to light, heat, and ventilation. Clear your mind of all outside diversions—next Saturday's football game or last night's date—and *listen with a purpose*.

What purpose? Listen to learn as much as you can in class so that you'll cut the amount of time you need to prepare your next day's assignments. (Remember Ellen!) Listen to improve your vocabulary, your grammar, your pronunciation, and your speaking voice. It's possible to learn many new words by listening to how speakers use these words in sentences. At the same time you can learn many things about the techniques of effective speaking. What you learn by listening will pay dollars and cents when you get out in the business world.

What's Your L. Q.?

No, we don't mean are you a quiz kid or do you rate high on intelligence tests. What's your *Listening Quotient*? Try this two-minute quiz and see.

1. Miss Fern introduces the study of Egypt by explaining why early civilizations developed along the rivers. What are you doing?

(a) Being a human dictaphone, trying to write down everything she says. Result: a series of hen-scratched notes which even you can't read.

(b) Trying to understand and remember the main points that Miss Fern's making.

2. Chick West is calling on students to answer questions on the assignment which his committee has prepared. You're:

(a) Looking at Chick, but wondering how you'll raise the money for a ticket to the Hallowe'en Hop.

(b) Figuring out correct answers to the questions that Chick asks.

3. Mavis Conti is giving an oral report on Catherine the Great. You're:

(a) Getting a general idea of what she's saying, but thinking what a "cute number" Mavis is.

(b) Comparing what Mavis is saying with the facts you've read about Catherine the Great.

4. Members of the speech class are discussing plans for a campaign to sell tickets to *Love's a Merry-Go-Round*, the class play. You're:

(a) Hoping frantically that no one asks you for any idea.

(b) Considering whether each idea is practical and trying to think of some ideas of your own.

A cinch, you say! Every (b) answer in that quiz was the right answer. Okay, but do you know why?

Before you can listen to learn, you must learn to listen! Here are some tips to help you.

1. *Try to understand what you hear.* Don't be a dictaphone. A dictaphone never learns anything from the words that are spoken into its "ear." You won't either, if you're so busy copying everything down that you're just an unthinking "machine." Daisy Mae tried that method in history class and lost. Miss Hoskins said that some pyramids were torn down and that the blocks were used in the construction of *modern Cairo*. Daisy Mae raced along with her note taking. On the test Daisy Mae



wrote that some Egyptian pyramids were torn down and the blocks were used to build *Monte Carlo*!

2. *Pay attention to listening guides.* Listening guides are key words which help you to understand what's being said; they're words or phrases which help you know which points are important and which are not. What guide words does Miss Fern use? Does she say that there are *four* reasons why civilizations began along the rivers? That *four* is important. Listen for each of the four reasons. If you get only three, you've missed one. Does she emphasize any one reason? (*It was easier to grow food in the river valleys.*) What illustrations does she give to prove her point?

Other guide words to watch for—besides number of reasons or points—include terms like *however*, *it is believed*, *on the other hand*, etc.

Remember also that a part of good classroom listening is seeing. It's not only the deaf who listen with their eyes. Every good listener does, too! Watch Miss Fern to see what gestures she makes with her hands. Watch her face and especially her lips; you'll be able to hear better what she's saying. Notice also which words she speaks loudly—

for emphasis; which words she says slowly for the same reason.

3. *Take notes.* When Miss Fern's giving background material that's not in the book, take notes; but take them intelligently. Try to write down the main points and an illustration (or example) or two for each. Don't try to take so many notes that you don't know what she's saying. It's likely that you won't be able to read your notes later; then, where are you? You've put in time and effort and have little or nothing to show for it.

4. *Be an "all-out" listener.* Don't be a half-listener. When Susanne answers Chick's question about hieroglyphics, give her your complete attention. Her recitation will give you the answer to question five for tomorrow—and Miss Fern is likely to ask that question on the weekly quiz. Besides, you'll remember facts better if you're an *all-out* listener.

5. *Listen critically.* Your knowledge of Catherine the Great is what will get you on the honor roll; not the fact that you've discovered how attractive Mavis is. It's not a bad idea to consider Mavis, though—in a different way. Is Mavis likely to be accurate in her oral reports or is her knowledge of Catherine sketchy and unreliable? How does what she says about Catherine compare with what you know? Does she list the things that Catherine did to make Russia great? Does she give examples to explain what she says? When she uses unfamiliar words, does she explain what she's talking about?

6. *Respond to what's being said.* In class, you don't applaud when someone makes a point that you agree with; nor do you boo when you disagree. However, each thought that you hear should cause some response, either positive or negative. "A house-to-house canvass will boost ticket sales," Harry says. Is he right or is he wrong? Did it work when you tried it with football tickets? Is there time for such a canvass?

Listening Fun

Arty's book reviews are dull and difficult to listen to, you say? Ethel recites in such a sing-song that you can't understand her? Harold stammers and stutters so that he's painful to listen to? What about *you*?

Are you doing *your* best to make it easy for the rest of the class to listen to you when you give an oral book report? Do you talk slowly and distinctly enough, varying the tone of your voice so that people enjoy giving you their full attention?

There are two sides to the problem. Give the other fellow a break when you're doing the talking. Make listening fun for him.

Dear Joe,

DO YOU remember your grammar school days—and how often there seemed to be “nothing to do”? Unless memory fails me, I used to breeze through assignments and then sit and twiddle my thumbs.

How different it is, now that I’m in high school! There’s so much to do—and so little time in which to do it. “Oral book reports a week from Friday,” Miss Swinland says as casually as if she were announcing a luncheon menu. “Tests in history on Tuesday,” Mr. Oakes warns. (A mere 200 years to review!)



“Strange,” Sid remarked with a smile, “how we find time to do all of the things we really want to. Also, to complain about school work! Well, at long last, I’m doing something about it.”

“Such as?” Phoebe asked.

“I’ve figured out a time budget which has lopped hours off my school work. Consequently, I have more time for fun. I’ve made a chart covering every working hour of the week,” Sid explained. “I do library and other difficult assignments during study periods. The assignments I like best are earmarked as homework, because I’m more likely to do them. Week ends, I save time for reading books (for book reviews) and for punching out longer themes. Just before any class begins, I take

a minute to review the assignment so it’ll be fresh in my mind. The system really works.”

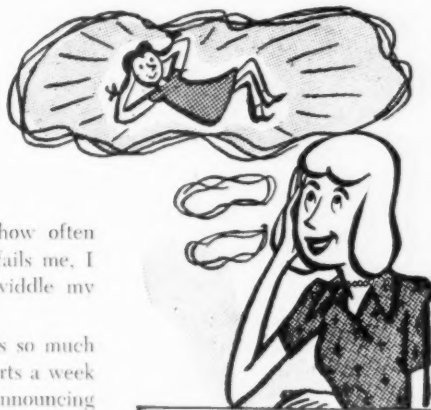
As Sid was talking, I caught Phoebe eyeing Jean Larkin—and I knew Phoebe was thinking about the principal’s introduction of Jean as a speaker for the Community Chest in assembly last week.

“If you want a good job done on time,” Mr. Voss said, “look for a busy person. Jean keeps house for her father and older brothers; she’s on the Honor Roll and the girls’ hockey team; and she also does volunteer work for the Community Chest.”

You know, I think I’ll start budgeting my time. Fifteen minutes for writing to you, sir. Time’s up!

Sincerely yours,

Jane



MAGAZINES:

Mountains or Molehills?

"I WISH I'd volunteered to report on Shakespeare! How on earth can I find material on last year's Broadway plays? This encyclopedia was published five years ago!" moaned Betty.

"I'm in a sad fix, too," muttered Elliot. "My theme won't be complete unless I quote that poem I read recently, but I can't remember what magazine I saw it in!"

"You think you have problems," Arnold commented. "Gosh, it'll take me a solid month to leaf through all these magazines for articles about the elections for my social studies report!"

Betty, Elliot, and Arnold sat in the library and stared glumly at each other, but they should have realized that the mountains of work they imagined were actually only molehills. They knew that their research problems led them to the magazine shelves in the library. What they didn't know was that the *Readers' Guide* would have solved their problems.

Meet Your Guide

Readers' Guide isn't a synonym for magic. It's a shortening of the full title *Readers' Guide to Periodical Literature*. "Periodical Literature" is a "high-brow" name for magazines; and the *Guide* is a complete index of all the articles, stories, and poems which appear in 120 weeklies, monthlies, and quarterlies.

The *Guide* has been published since 1900. You'll probably find the latest four or five volumes (each covering two years) on one of the shelves of your library's reference section. You'll also find paper-covered monthly supplements of the *Guide*, covering the period since the last volume (May, 1947-April, 1948) was published. The latest supplement, you'll see, covers the period May 1948-October 1948. This is one of the *cumulative* supplements, which combines into one book several of the previous monthly volumes. It saves you the trouble of referring to the five previous monthly editions.

Since your school library may not subscribe to a great many magazines, it may use the *Abridged Readers' Guide*. This index is published in the same way as the regular *Guide*, but it covers only 30 magazines.

Every article covered by the *Guide* is listed, alphabetically, under both



George Clark • Syndicate Co., Inc.

"I always learn something when I come to the library. Did you notice Judy and Bob holding hands?"

author and subject. That's the answer to Arnold's problem. Since he probably doesn't know the authors of specific articles, he'll refer to the subject.

First, he'll discover that his topic, like many others, is divided into sub-headings which are also listed alphabetically. Once he finds ELECTIONS, he'll run his finger down to *United States*. There he sees this entry:

How the Democratic Party counts on winning in 1948. U. S. News 25: 11-13 J123 '48

This may confuse Arnold until he refers to the abbreviation key at the beginning of the *Guide*; then he can translate the entry: "An article entitled *How the Democratic Party Counts on Winning in 1948* will be found in the magazine, *United States News*, (volume 25) on pages 11 to 13 of the July 23, 1948 issue."

Some topics are more difficult to locate; but if you check the cross references carefully, you'll become an expert *Guide* sleuth. Betty, for instance, might decide that STAGE would be a logical entry for articles about Broadway plays. A cross reference under *Stage* sends her to *Theater*.

Reading the titles of the articles listed under *Theater*, Betty discovers none that seemed to apply to shows on the New York stage. Finally, however, Betty finds cross references to a

number of other related topics. One reads: *New York (city)—Theaters*. Following this up, Betty checks the NEW YORK (city) entry. There she finds a sub-heading *Theaters* which lists articles about Broadway plays.

If Betty is interested in reading reviews of various shows, she should check both DRAMAS and MUSICAL COMEDIES. Movie reviews are indexed in the same way, under MOVING PICTURE PLAYS.

Now for Elliot, who wanted to track down a poem. If he knows the author he's all set, for every poem appearing in a magazine is listed in the *Guide* under the author's name. But suppose Elliot remembers only the title. Then he should look for the entry POEMS. There he'll find a long list of poem titles, each one followed by the name of the author. He'll also find a reminder to "See name of author for full entry."

Short stories also are indexed under the author's name. If you know only the title, you'll find a cross reference (when you look up the title) giving the author's name.

Follow Your Guide

You'll probably discover that your library keeps magazines in closed storage files. Therefore, you'll fill out a "call slip" for each magazine you want. (See "It's in the Cards," September 29.)

On each slip, list the name of the magazine, the volume number, and the date of the issue you want. Be sure to copy this information accurately. You'll also be wise to make your own personal record of each *Guide* entry. This will save your flipping through each magazine to locate your reference.

In taking notes on each article, be sure to include its title and the name and date of the magazine. You'll need that information if you have to refer to the article again in the future.

There are a number of other indexes which cover magazines in specialized fields. There is an *Agricultural Index*, an *Art Index*, an *Industrial Arts Index*, an *Education Index*, an *International Index*, and a *Biographical Index*. Your library probably won't have all of these (it could hardly afford to subscribe to all the technical periodicals which they index), but you may find a few of them on your shelves. Keep them in mind for future reference.

THE ART DIRECTOR

By W. D. Boutwell

EDWARD Carrere builds castles in Spain. He also puts up Connecticut cottages. Right now he is designing a modern penthouse and a New York slum.

Edward Carrere is art director for Warner Brothers. His castle is on view in *The Adventures of Don Juan*. Bette Davis "lived" in his Connecticut cottage in *Winter Meeting*. You will see the penthouse and slum when *The Fountainhead* comes to your local movie theatre sometime next year.

I talked to Mr. Carrere in the Warner Brothers Burbank studios just as he began work on *The Fountainhead*.

"This is my assignment," he said, riffling the pages of the set design script for the picture. This fat mimeographed booklet contained a sheet for each scene required for *The Fountainhead*. One typical and very simple scene reads like this:

Exterior: N. Y. Skyline - Hell's Kitchen
No. of Scenes: 2

Late Fall. Day

Sc. 147. Moving shot of Hudson River skyline of city. River in foreground - grimy tenements of Hell's Kitchen.

Sc. 149. Long shot, moving, of Hell's Kitchen as yacht pulls out to sea.

"For *The Fountainhead*," Mr. Carrere explained, "we must provide 79 sets. Of these 36 will be interiors, 33 exteriors, and 10 process shots."

(Quite a contrast to the modern stage play that usually gets along with a single set!)

Exteriors and interiors are plain enough. But what are "process shots?" Much of *The Fountainhead* takes place in New York City. Mr. Carrere, like other film art directors, wants to give the motion picture audience the real feeling of the city, so he will send camera crews to Manhattan to shoot certain views of the skyline, of tall skyscrapers and Hell's Kitchen slums. The camera crews will bring Manhattan back to Hollywood on film.

At the proper time, on a Warner Brothers sound stage, Gary Cooper and Raymond Massey will stand at the railing of a yacht and will look past the railing at one of Mr. Carrere's "interior" sets. They will gaze at a huge motion picture screen about 25 by 25 feet. On the screen they will see Hell's Kitchen rooftops and beyond them the Hudson River with its docks. As the two actors stand there talking, they watch on the

"process" screen as the river scenes pass by giving the impression that the yacht is moving down the Hudson.

While this goes on the cameraman behind the two actors looking over the rail of the yacht shoots them and what they are looking at. This is called a "process shot." By means of the process shot Hollywood gives you authentic scenes without going to the expense of transporting a company of actors, etc., to Manhattan.

Down Tampico Way

Do you remember *Treasure of Sierra Madre*? Remember that scene with Bogart and Tim Holt sitting by the fountain in the little park while the life of Tampico goes on behind them? That was Tampico in the background but Bogart and Tim Holt never set foot in the place. Director John Huston and his set designer made a process shot of downtown Tampico. Huston put Bogart and Tim Holt into the foreground later.

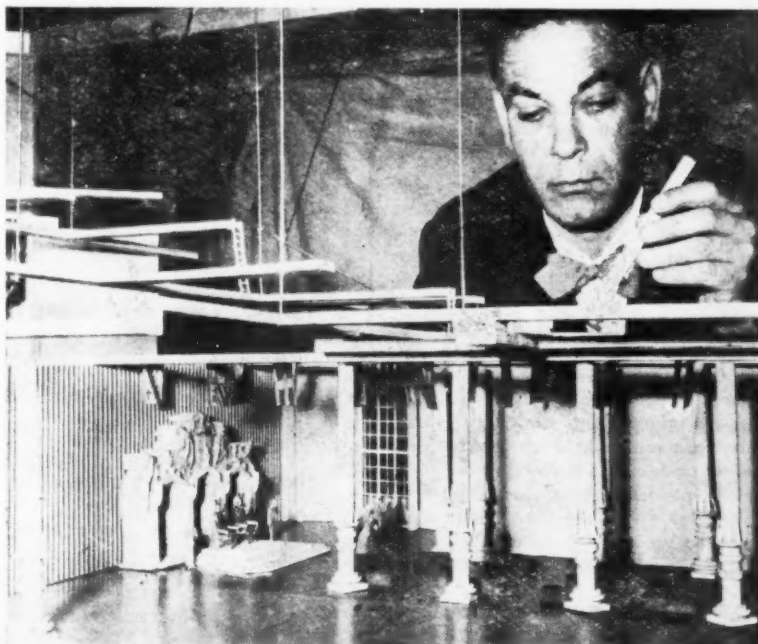
One variation of the "process shot" which Art Director Carrere will not use in this picture is the "glass" or "matte"

(pronounced like mat) shot. Remember the big tree that shaded Tara in *Gone With the Wind*? I saw the stump of that tree still standing before Tara on the Selznick back lot in Hollywood. There never was any more than a stump! The leafy branches were grafted on by camera magicians from a glass photographic plate.

The "Breakdown"

The art director's work begins when he receives the script breakdown listing required sets. After a screen play has been approved for production, studio workers make "breakdowns" showing what each department must contribute. With his "breakdown" in hand, the art director first makes an estimate of the cost of building each set, then he estimates the total cost. He takes these estimates to the staff meeting where department heads submit budgets. He may be asked to pare costs. The producer will ask how much floor space he will need on the sound stages and for how long.

With an approved list of scenes he begins actual work. Usually a few key sets give him his major problems. In *The Fountainhead* much of the action takes place in an ultra-modern penthouse. I saw Mr. Carrere's first sketches of this penthouse, then I saw the changes made



Warner Bros. art director Edward Carrere places another column in the miniature model of a set for the movie, *The Adventures of Don Juan*.



The plaster statue of El Cid, Spanish legendary hero, dominates the set for a scene in *Don Juan*. Statue stands 18 feet high, weighs 2 tons.

after consultation with the director and cameraman.

With agreement reached, the sketches go to the model-making department. Back comes a penthouse model complete in every detail. Now intensive work begins. The director—with the model in front of him—plans the exits and entrances and action of each scene. The cameraman studies where to place his cameras. Electricians examine the model to solve lighting problems. Often this work uncovers "bugs" that require redesigning and new models.

Meanwhile time is growing short. Mr. Carrere must complete sets for a feature picture in about two months.

The Studio "Attic"

Approvals on designs start the wheels rolling in other departments. The "prop" (property) department begins to assemble furnishings—chairs, fireplaces, doors, chandeliers, windows, rugs, vases, pictures, etc. Most of the furnishings needed will be found in the well-catalogued "attics" maintained by major studios. From these collections property men can set the scene for any period since caveman days.

The costume department also starts work very early. The art director and costume department harmonize their designs. This is especially important for color films.

Mr. Carrere's office supplies detailed drawings to the construction departments. His floor plans and elevations for a penthouse will look like no house plans you ever saw. He must plan for

the cameraman, the electrician, and the sound engineer, as well as for the actors. His rooms seldom have ceilings because lights from above must illuminate the actors. His rooms have two—and often three—sides, but seldom four sides because camera and sound crews must occupy one side. Stairways soar off into nothingness like stairs in a bombed-out house. Why? To let the camera eye follow Mary as she flits upstairs to change into an evening gown. Lastly, he must think how he can group all these ceilingless rooms, offices, night clubs, and flying staircases in the least amount of space on the fewest barn-like sound stages.

The Adventures of Don Juan posed a special problem. Here imagination, not realism, dictated the set designs. The "Grand Staircase" on which Errol Flynn duels is long enough for a ski jump. Over 100 men can stand shoulder to shoulder on the bottom step without crowding. Even on the largest Warner sound stage the staircase and palace entrance hall filled almost all of the 133 by 260 foot area. Where would Carrere put the other 21 sets? He solved the problem by designing movable walls 36 feet high, fitted on 18-inch wheels. They could be rolled into storage spaces. He also worked out a traffic chart for the move-

ment of sets. By such ingenuity an art director brings you a feast for the eyes within the time and cost budgets set up by the producers.

Does It Look Real?

How shall the intelligent movie goer judge the work of the art director? It isn't too difficult to tell when Hollywood skimps on sets. You can pick out the low-budget scenes; shots at doors, at desks, in booths in a small "hash house," in front of fireplaces, on sofas, at bars. The taxi ride at night can be an inexpensive trip for the studio; a process shot provides the street lights and buildings seen through the window. Of course, simple, inexpensive sets are needed even for the best films.

In all except fanciful pictures, realism can provide the acid test. Your enthusiasm for such pictures as *Boomerang* and *Naked City* make Hollywood more attentive to the camera's unique ability to record the real thing with minute accuracy. The process shot gives the industry a new tool for realism. *Does it look real?* That's one of the best tests you can take with you when you go to the movies.

This is the fourth in a series of articles on "How to Judge Motion Pictures." Next Week: The Movie Actor.

Art Direction Honors 1939-47

"Oscars" for fine art direction went to the following by vote of members of the motion picture industry through the Academy of Motion Picture Arts and Sciences.

1946-47	John Bryan (<i>Great Expectations</i>)	Alfred Tange (<i>Black Narcissus</i>)
1945-46	Lyle Wheeler and William Darling (<i>Anna and the King of Siam</i>)	Cedric Gibbons and Paul Groesse (<i>The Yearling</i>)
1944-45	Wiard Ihnen (<i>Blood on the Sun</i>)	Hans Drier, Ernst Fegte (<i>Frenchman's Creek</i>)
1943-44	Edwin B. Willis and Paul Hulsdelinsky (<i>Gaslight</i>)	Wiard Ihnen (<i>Wilson</i>)
1942-43	James Basevi and William Darling (<i>The Song of Bernadette</i>)	Alexander Colitzer and John B. Goodman (<i>The Phantom of the Opera</i>)
1941-42	Richard Day and Joseph Wright (<i>This Above All</i>)	Richard Day and Joseph Wright (<i>My Gal Sal</i>)
1940-41	Richard Day and Nathan Turan (<i>How Green Was My Valley</i>)	Cedric Gibbons and Urie McCleary (<i>Blossoms in the Dust</i>)
1939-40	Cedric Gibbons and Paul Groesse (<i>Pride and Prejudice</i>)	Vincent Korda (<i>The Thief of Bagdad</i>)
1938-39	Lyle Wheeler (<i>Gone With the Wind</i>)	



WILL you address the envelopes for these letters?" Mr. Abbott asked one afternoon when Rush came into the furniture store to begin his after-school work.

"I'll be glad to," Rush said.

Here's the way Rush addressed two of the envelopes.

(1) Attention: Mr. E. J. Hart,
Bright-Way Lamp Company,
482 East 13 Street,
New York, N. Y.

Air Mail

Abbott's Furniture Store
312 Squire Street
Downers Grove, Wash.

(2) Mary Smith
Cherry Lane
City

Rush's letters probably aren't bound for the Dead Letter office where thousands go every year *because of incomplete addresses*, but it will be confusing to P.O. clerks. Rush needs help in addressing envelopes clearly and accurately. What advice can we give him?

Remember the Postman!

At least two groups of people are going to look at your envelopes, Rush—the postal clerks and the person or persons to whom the envelope is addressed. This is what the post office recommends:

The upper right quarter of the envelope is reserved for the stamp and the post office cancellations. Below the stamp, place such directions as **AIR MAIL**, **SPECIAL DELIVERY** (not in the lower, left quarter).

The upper left quarter of the envelope is reserved for your return address. (Do not put it on the envelope flap.) On Rush's second envelope the return address is complete. The post office, however, doesn't approve of the practice of abbreviating the names of cities or states (*Wash.*). Always write *Philadelphia* (not *Phila.*) and spell out all states so that you acquire the habit. Too often *Va.* and *Pa.* are confused; so

are *Md.* and *Ind.*; *Colo.* and *Calif.*, and many others.

Attention, Please!

What makes Rush's first envelope look so incorrect? He didn't indent each line (five or ten spaces); he typed his address in the form of a pyramid. What else did he do incorrectly?

1. *Directions to postman* belong under the stamp.

2. *Attention line*. The attention line belongs on the second line of the address or in the lower left-hand corner.

3. *Punctuation*. Note that Rush put commas after the first three lines. This is correct, but most firms omit it entirely because it saves time. In any case, there'd be no comma if the attention line were in the lower left corner.

4. *Abbreviations*. Is Rush correct in omitting the *th* after 13 in 492 East 13 Street? *Th*, *d*, *nd*, *st*, etc. are no longer necessary, authorities tell us. However, many firms continue to use them. Either way is correct.

5. *Zone numbers*. Rush forgot to write 3 after New York. A zone number is a great aid to postal clerks and should always be included for city addresses, if you know what it is. The line should read *New York 3, New York*. Cities are separated from states by commas when they are written on the same line, but the zone number follows the city without being preceded by punctuation.

6. *Placing of the address*. Rush crowds his address (in letter 1) into the upper right corner where the post office cancellation is likely to blur part of the address. He should start the first line (*Bright-Way Lamp Company*) just below the center of the envelope and far enough to the left so that the address doesn't crowd the right margin.

Names Count

Now let's turn the spotlight on Rush's second envelope (to Mary Smith). Do you spot any errors?

1. *Use Mr., Miss, or Mrs. in addresses*. Is Mary a Miss or a Mrs.? Politeness requires that you indicate this. If you aren't sure, use Miss. Always use a person's name exactly as he does. People are proud of their own way of using their names. If a man signs himself W. A. Haight, don't write *Mr. Wilus Albertus Haight*. Likely he dislikes his full name.

Take care to use a firm's name correctly. If it's *Archibald and Co.*, don't address the firm as *Archibald & Company*.

2. *Give the complete address*. Even in a small city or a village your letter may go to the wrong person if you don't use the complete street address. (Mary Smith lives at 14 Cherry Lane.) Give the city and state; never write *City*. (Use Downers Grove, Washington.)

Most people avoid using a two-line address. If there's no street address, put the city on one line and the state on the next. The post office prefers it and the arrangement is more attractive. If you are using a three-line address, double space between the lines. If it is a four-or-more-line address, you may need to single space your typing.

Your name
Complete street address
City, State

Stamps and Delivery
Method

AIR MAIL, or
SPECIAL DELIVERY,
REGISTERED,
FIRST CLASS, etc.

NAME

Room, Apartment, or Box Number
Street Address
City
State

Attention
Division or Department
Holding or Forwarding
Directions

This is the form of address that is easiest for the U. S. Post Office to handle. Postal clerks read from the bottom up, starting with state.

It's a Good Story!

HOW well can you tell a story or a joke? The ability to tell a joke well often contributes to social and business success. Here are some to practice on:

Gulp, Gulp!

A professor was teaching his science class about fresh water life. He put his hand in his pocket to take out a frog he was keeping for demonstration. Instead of a frog, he pulled out a ham sandwich. "That's funny," he said, looking puzzled, "I was sure I ate my sandwich."

High Speed

Jones: Did they take an X-ray of your sister Sue's jaw at the hospital?

Smith: They tried to, but the only thing they could get was a motion picture.

Oh, Brother!

Butch: Say, what's the idea of your wearing my raincoat?

Bud: Well, you wouldn't want your new suit to get wet, would you?

Nice to Know

A Hollywood producer received a story entitled *The Optimist*. He called his staff together and said, "Gentlemen, this title must be changed. We're intelligent and know what an optimist is, but who else is going to know it's an eye doctor?"

Story Time

Author: Here is the plot of my new story. It is midnight. Two burglars creep toward the house and as they enter the clock strikes one . . .

Wife (breathlessly): Which one?

Riddle Me This

A duck, a frog, and a skunk wanted to go to the movies. The admission was one dollar. Which one of the three couldn't afford it?

The skunk. The duck had a bill, the frog had a greenback, but the skunk had only a scent.

Some Nerve!

If there's anyone more exasperating than the fellow who borrows two bucks from you to take your girl to the dance, it's the teacher who borrows your pencil to mark your paper "Zero."

Gasoline Alley

Flip: Say, what's a grudge?

Flap: Isn't that where we keep our car at night?

No, Not Really

The trainer was putting his performing dogs through their routine while a vaudeville agent watched, utterly bored. At the finish, the little dog piped up, "Well, pal, how's about booking us?"

"Goodness," exclaimed the agent, electrified. "You don't mean the little dog is talking!"

"Of course not," said the trainer, "the big dog's a ventriloquist."

Pshaw, Pashal

A sultan at odds with his harem

Thought of a way to scarem;

He caught him a mouse,

Set it loose in the house,

Thus starting the first harem-scarem.

Just Friendly

An employer asked the new maid, "Who was on the telephone?"

"Oh," answered the maid, "someone just said, 'Long distance from New York,' and I said, 'Yes, it certainly is!'"

Oh, Yes?

Winston Churchill, so the story goes, asked a friend to read a part of the manuscript for his book. The friend returned the manuscript with only one criticism—of a sentence which ended with a preposition. Churchill, who had hoped for criticism of more depth, promptly replied: "This is the kind of comment up with which I will not put."

Rabbit Roost

Mrs. Jones opened her refrigerator. To her surprise, she saw a rabbit sitting inside.

"What are you doing there?" she asked.

"Isn't this a Westinghouse?" asked the rabbit.

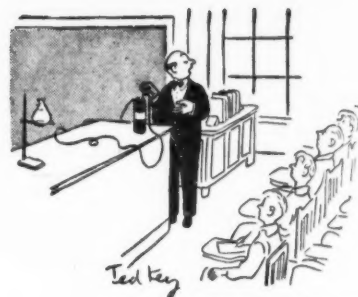
"Yes," said Mrs. Jones.

"Well, I'm just westing."

In-tense

"The sentence, *My father had money*," said the teacher, "is in the past tense. What tense would it be if the sentence read, *My father has money*?"

"Pretense," answered honest Harriet.



Ted Key in "Saturday Evening Post"

"... the electric current passes through the conductor, completes the circuit—YIPE—and moves . . ."

The Old Story

A man entered a bookstore and walked up to the first counter.

"Do you have a book entitled *Man, the Master of Woman*?" he asked the girl at the counter.

"The fiction department is right down the aisle," was her reply.

Eighth Wonder

A hill-billy decided to venture out of the hills. He cautiously led his mule to the edge of the paved road. As he did so, a car streaked by.

The hill-billy was thunderstruck.

Then a motorcycle cop tore by the mountaineer in pursuit of the motorist. This was too much for the old-timer.

Turning to his mule he said, "Dang it, Effie. Never thought that blasted thing coulda had a colt."

Intuition

He: Are you sure that you've never been out with a sailor before?

She: Certainly, I'm sure.

He: Swell. Where shall I meet you?

She: At 2100, on the starboard side of Pier 2.

Applesauce

An Englishman visiting here, having heard a lot about Americans' bragging, decided to try an experiment. He walked up to a woman selling fruit in a market and, pointing to some large watermelons, said, "Haven't you any bigger apples than that?"

The woman exclaimed, "Apples? Mister, those are grapes."

Just a Minute

"What a night," said a dinner guest. "It's pouring pitchforks!"

"You can't go home in this down-pour," said the host. "Better spend the night with us."

The guest disappeared, returning in two hours, soaked and dripping.

"Where have you been?" asked the host.

"Oh, I had to go home for my pajamas."



Test Your READING SKILL

HOW do you judge your reading skill? Do you think you've understood a story just because you can remember the color of the hero's tie or the name of the heroine's dog? Not by a long shot!

It's true that many reading quizzes test your skill by asking questions about details; that's a way of discovering whether you remember what you've read. But your main job is to *analyze* the details you read and remember.

Let's use "The Thousand Dollar Bill" (page 24) as an example of combining facts and ideas.

1. This quiz is a combination of fact questions and thought questions based on the story.

Don't look on these facts as unimportant details. Try to recognize their importance in the story. The hints in parentheses may help you.

a. Do you remember the hour and the day on which Henry found the thousand dollar bill? (Why do the hour and the day stick in your mind?)

b. Do you remember how the author described Fairview, when he first introduced you to the town? (Who were the most important people in town? What did they have to do with its being the sort of town it was?)

c. What was Henry's reaction to finding the thousand dollar bill? (Do you think the rest of the story could

have happened as it did if Henry hadn't reacted this way?)

d. How did Henry's first interview with the *Chronicle's* editor save money for him? (How does this incident tie in with the editor's remark that "If you have a lot of money, you do not need a little"?)

e. What one specific fact does the author give as an example of Fairview's "new lease on life"? (What does this fact suggest? Can you think of any other changes that might have occurred in Fairview's business and social life?)

f. Can you remember all the things which Dolly listed for Henry as results of his having found the thousand dollar bill? (How does this fit in with the main idea in the story?)

2. Now let's see what you learned about the characters in the story.

Each question below contains a statement made by some character in the story. Read the statement; then answer the questions.

a. "If you believe in what you say, I think you should be willing to stand by it."

(1) Who made this statement and in what situation? (2) Do you think it was easy for the person to make the statement in this particular situation? Why? (3) What idea does it give you of this person's character?

b. "I think it would amuse me to

hear what a thousand dollar bill can say."

(1) Who made this statement? (2) What impression does it give you of the character's personality? (3) In the light of the character's other actions, does your first impression seem to be an accurate one? Explain your answer. (4) If you answered "No" to (3), can you think of any reasons which might have led the character to make a statement which he didn't really mean?

You may think that you're reading well if you read quickly; but that's not necessarily so. If you can read quickly *and* keep everything straight in your mind, that's fine. But don't be tempted to sacrifice understanding just to reach "The End" in a cloud of dust.

While "Old Ranger" (page 17) is a simple story that can be read quickly, it won't make much sense to you if you overlook important details. Unless you're straight on the plot and the characters' motives, you may get a lopsided view of the tale.

1. Can you mark these statements, based on the story, either True or False?

a. Old Ranger had killed Mr. Epperly's cow.

b. The men and boys tossed coins to see who would be given the chance to be a hero and kill Old Ranger.

c. Joe tried to find a way to shoot Old Ranger without the dog's being aware of what was happening.

d. Joe was very happy when he kept Old Ranger in his stable.

e. Even after he'd saved Old Ranger's life, Joe couldn't accept Mr. Epperly's dollar.

Answers in Teacher Edition



TIPS ON READING

IMAGINE that during a quiet evening at home you spend your time reading:

(1) A short mystery story, just for fun.
(2) An encyclopedia article, to determine the important dates in Benjamin Franklin's life.

(3) The opening stage directions for *Kiss and Tell*, so you can design a stage setting for your dramatic club's production of the play.

Does it occur to you that there's one particular reading skill which you must have in order to succeed at each of those reading tasks? That skill is *an eye for details*.

Unless you notice the important *details* in that mystery story, you'll never be able to figure out "whodunit." You can't simply copy every date in that article about Ben Franklin; you must keep your eyes alert for the *details* concerning each date, so you'll be able to judge which are the significant ones. Unless you absorb the *details* of that stage setting, you may omit important doors, windows, and "props."

The trick of catching details is in knowing what you're looking for. Don't think that every phrase, every fact, is important. Know what you're looking for as you read. *Are you looking for the answers to a list of questions in your textbook? Are you looking for facts to back up a theory of your own? Are you looking for details which prove a statement made by the author?* Learn to discard the details which are unimportant, and to remember those which relate to whatever it is you're looking for.

There are a number of factual details

in the following paragraph. After you've read the paragraph, list the parts of the heron's body which enable it to live in its surroundings. (Note: The number of blanks does not necessarily correspond to the number of significant details in the paragraph.)

The long-legged heron can wade easily in the shallow streams where it finds its food. Underwater creatures are not suspicious of the wading heron, since its long legs look like reeds in the water. The heron's toes are flat, so that its feet do not sink into the mud. When cornered, the bird can strike powerful blows with its beak, but it usually escapes from its enemies by flight.

Learn To Think...STRAIGHT

WE'VE just read a humorous book about a mule named Francis. The book is *Francis Goes to Washington* by David Stern (Farrar, Straus, 1948, \$2.50). The mule is a friend of a young man named Pete who unexpectedly finds himself running for Congress.

Pete gets elected to Congress. But he wouldn't have been elected without Francis's help. There were a lot of things Pete had to learn—about Republicans, Democrats, and people. Here's a conversation between Pete and Francis. The mule begins:

"Problem Number One, Pete: Why are you the Democratic candidate?"

"Because I'm a Democrat."

"Oh, you are," said the mule. "Why?"

"Because . . . I believe in what the Democratic party stands for."

"And what does the Democratic party stand for?" asked the mule.

". . . The Democratic party stands for a great many things," said Pete.

"Name some," said the mule.

"Well," Pete began, "the Democratic party believes in what is good for the American people."

The mule snorted. "Don't you think the Republicans are for what they think is good for the American people?"

Pete had to admit it. He didn't know what the Democratic party stood for. And worse, he didn't know what *he* stood for. Saying "I'm a Democrat (or Republican)" had explained things before. But with Francis, a fellow had to know *what he meant* when he said "I'm a Democrat (or Republican)."

Pete tried again the next day.

"Democrats are the liberals." He thought he had a pretty good definition.

"What Democrats?" asked the mule.

"All Democrats."

"Even old Mr. Fennig?" asked the mule.

"Well . . . I didn't mean . . ."

"What you meant, Pete, is that all liberal Democrats are liberal. . . . Liberalism is a state of mind. It doesn't wear a party label . . ."

"But . . . But the Republicans . . . Are they liberal?" Pete asked.

"Some of them."

Francis always won. Pete's definition looked silly now. Pete learned the danger of using general labels.

In the newspaper every morning Pete read the speech of his opponent. Then he would talk with Francis:

"Did you read Ronald's speech?" Pete asked. "I was so impressed, I read it twice. It's exactly what I think."

"Oh, it is?" said the mule.

"Completely . . . Ronald said where

he stood—behind the American flag."

Francis snorted. "Behind the American flag there's a lot of space. The guy isn't being exactly specific."

"Ronald said he was for a strong America."

"What's the alternative, Pete, that we should be weak?"

". . . No . . . Well, at least, Ronald stated his position on the United Nations."

"Which is what?" the mule asked.

"He's definitely and clearly for the U.N."

"And that," said the mule, "takes almost as much courage as being in favor of good health. What'd you expect him to say, Pete, that he would favor our dropping out of the U.N.?"

"Well . . . He could have."

". . . What's 'for' mean?" asked Francis.

". . . Well . . . I guess . . . He's just in favor of it."

"Would he pledge American troops to back up U.N. decisions?"

"He didn't say."

"Your fine feathered opponent, my dear Peter, has assured himself that no one will disagree with his opinion on the United Nations by not having one."

"Well, then, take the European Recovery Program," Pete said. "Ronald stated that, with reservations, he was

for carrying it to its logical conclusion."

"What reservations?" asked the mule.

"He didn't go into that . . ."

"And its logical conclusion?"

"Well . . ."

". . . Anything else Ronald said?"

". . . His closing . . . I thought it was really effective."

"You mean," asked the mule, "where he said he believed in an America strong in the knowledge of its own integrity, supplying leadership by example?"

"That's it."

"You like that fru-fru?" asked the mule.

"That wasn't fru-fru . . . It sounded good," said Pete.

". . . And you, my friend, are a candidate for the BAC."

"What's that?"

"Brother, Am I Confused."

But Pete was learning to *think* about what he heard or read. Now he realized that Ronald really hadn't said very much. A candidate with the opposite opinions could give the same speech.

Pete was progressing. Most important, Pete could now hear or read a speech and tell whether it was a lot of hollow words or whether it really meant something. Francis deserved to pat himself with his tail. Pete was *thinking* 100% more than he ever had before!



Tom Hudson in The Saturday Evening Post

"A man who doesn't know the meaning of COMPROMISE; who doesn't know the meaning of SUBMISSION; who doesn't know . . ."

Old Ranger

A Short Story

by Mark Hager



Illustration by Frank Danovich

Joe did not want to shoot Old Ranger.

WHEN I was a boy, I walked through two miles of woods to get to our schoolhouse. I would take my father's twenty-two rifle with me, hide it in a hollow tree before I got to the schoolhouse, and get it as I started home in the evening.

One evening, coming from school, I ran into a community uprising at Mr. Epperly's house. Mr. Epperly's cow had gone mad and was bawling lonesome bawls and twisting the young apple trees out of the ground with her horns. The whole community was demanding that Mr. Epperly's dog, Old Ranger, be shot because Old Ranger had fought and killed the mad dog that bit the cow. They were afraid Old Ranger had been bitten by the mad dog.

Mr. Epperly wanted to know if it wouldn't be safe to put Old Ranger

in the stable and keep him penned up until the danger period was over. The neighbors said no, that Mr. Epperly's children might slip out and feed him and get bit.

Mr. Epperly said he could not do the shooting himself, and wanted to know who would volunteer to do it. None of the men would.

Mr. Epperly came to me, and said, "Joe, why can't you take him with you through the woods on your way home and do it?"

I told Mr. Epperly I did not want to shoot Old Ranger. I saw Mr. Epperly's three kids were keeping close to the old dog.

Mr. Epperly then pulled a one-dollar bill from his pocket.

"I will give you this dollar bill if you'll do it," he said.

I considered. I had never had a

one-dollar bill all my own. And while the idea of shooting Old Ranger did not appeal to me, it did seem like a thing that was demanded by the whole community. They all put at me to do it, trying to make me feel like a kind of hero, and pointed to the danger to Mr. Epperly's children. Then Mr. Epperly put a piece of clothesline around Old Ranger's neck and I started with him. The Epperly kids began to cry.

As I walked through the woods by the little path, I started looking for a place suitable to shoot a dog and leave him lay. I saw a heavy clump of wild grapevines. I led him down under there and then got back up in the path. Old Ranger looked at me and whined and wagged his tail. He wanted to come to me. I

(Continued on page 18)

Old Ranger

(Continued from page 17)

recollected always seeing him wherever there was a splash of sunshine in Mr. Epperly's yard when I would pass there and Mr. Epperly's kids would join me for school.

I WENT down and untied Old Ranger and walked on. I came to a place where there was a hickory grove in a little flat where the underbrush was thin. I recollected how Old Ranger liked to go to the hickory groves and tree squirrels. I led Old Ranger down and tied him close to the trunk of a big hickory tree.

I took aim, but Old Ranger started prancing and looking up the tree. I remembered then hearing Mr. Epperly tell how Old Ranger would do that when he'd tree a squirrel and Mr. Epperly would raise the gun to shoot. I could not fool Old Ranger like that.

Besides, there was too much light and Old Ranger could see me take aim. I decided to wait for the gloom. Soon as the sun dropped a few more feet behind Wilson Ridge, there would be gloom, and maybe Old Ranger would not see so plainly how I pointed the gun.

While I waited for the gloom, the burning started in my pocket. I took the one-dollar bill out. I had a feeling there was something nasty about it.

WHILE I thought of that, Old Ranger reared and barked and surged at the cord leash. When I looked back out the path I saw Mr. Epperly's three kids, but they were running away. They had turned to run when Old Ranger barked. I guessed they had slipped off from their house and followed just to see where I left Old Ranger.

The thought struck me that they would run back to their house and tell that I had not shot Old Ranger yet. That would set the folks to worrying again. I took aim. I thought I had better fire in their hearing. I took aim at Old Ranger, but I could not touch the trigger the way he looked at me and tried to speak. I fired in

the air so the Epperly kids could say they heard the shot.

I stuck the dollar back in my pocket, went down and hugged Old Ranger around the neck. I knew I would never shoot Old Ranger. I took him and walked on. I got to the edge of our field. I climbed on the gate and sat a long time and considered. I tried to think up how I could explain to my mother why I had brought Old Ranger home with me so she would not be scared. I could not decide how I could ever explain with a good face that in my pocket I had a one-dollar bill I had been given to shoot Old Ranger.

I remembered where I had seen an empty castor-oil bottle at the edge of the path. It was still there. I got it, stuck the one-dollar bill in it, and buried the bottle in some soft dirt under the corner of the fence.

MY MOTHER decided that, since I had fired the shot, she would let me keep Old Ranger for a month, with the community thinking he was dead. It was the hardest month I ever spent.

The Epperly kids would not walk with me to school. They would pucker up to cry when they saw me. And the other kids down at the schoolhouse would say with a sneer, "What did you buy with your dollar bill?"

I could not answer. I could not tell them about the castor-oil bottle under the fence corner or Old Ranger in our stable. The Epperly kids searched the woods on both sides of the path to our house, hunting for the body of Old Ranger. They would not ask me where I had left him. Other neighbors spoke of how Old Ranger's great booming voice was missed.

Mrs. Epperly was kind to me. I met her in the road one day, and she told me how she had scolded the kids for treating me like that, "But," she added, "if it was to do over, I would not allow it done. The children . . . Mr. Epperly, too, they're half crazy."

Then came the happy morning. "You can take Old Ranger home now, Joe," my mother said. "Been over a month. No danger now."

I went to the stable to get Old Ranger, and he reared and licked my face. I shouldered my book strap, and led Old Ranger down the path.

I stopped at the fence corner and got the castor-oil bottle with the one-dollar bill in it. I had a time trying to hold Old Ranger's mouth shut so I could get in sight of the Epperly house before he barked.

AT THE right place, where they could see us when they came running to the front porch, I let Old Ranger have his voice. Old Ranger let go with a great howl that rolled and rocked across the ridges, and the Epperlys came bounding. Mr. and Mrs. Epperly and the three kids. They alternated between my neck and Old Ranger's and I don't know to this day which of us got the most hugging.

I handed Mr. Epperly the castor-oil bottle.

"Why did you do that?" he said.

"It felt nasty in my pocket," I said.

He tried to make me keep it and when I wouldn't, he just pitched it toward me and his three kids. We started for the schoolhouse, feeling rich, with a whole dollar to spend.

Pasture Piffle

A farmer was being examined by a doctor before taking out an insurance policy. "Ever had an accident?" asked the doctor.

Farmer: "No."

Doctor: "You mean you never had a single accident in your life?"

Farmer: "Well, not exactly. But last spring when I was out in the pasture a bull tossed me over a fence."

Doctor: "Well, don't you call that an accident?"

Farmer: "No, I don't. The bull did it on purpose!"

Donald Howard, Pratt School, Birmingham, Ala.

It Was

Angry motorist: "This car won't climb a hill! You said it was a fine machine."

Dealer: "I said, 'On the level, it's a fine car.'"

Frances Horowitz, P. S. 88, Bronx, N. Y.

Not Particular

A boy was showing his report card to his father. "Why this report card is wonderful," exclaimed his father, "all A's."

"Gee, thanks, Dad."

"In fact," added his father, "I think that deserves a brand-new, shiny nickel."

Boy: "Oh, don't go to all that trouble, Dad. I'd just as soon settle for an old dirty dollar."

Charles Mathison, Jr., Beebe Jr. H. S., Malden, Mass.



PRACTICE MAKES PERFECT



Vol. 5, No. 4, October 13, 1948

NAME _____

CLASS _____

Watch Your Language!

Silas Sprott was an old skin-flint. He owned the town bank, the general store, and most of the valuable real estate property for miles around. Nobody knew how much money old Silas was worth — but everyone knew it was millions!

Nobody in town loved Silas — and Silas cared very little for anybody. Even his close relatives would feel no sorrow when Silas departed this world.

That day came for Silas — at the age of 82. A few days after Silas' death, his relatives received the following letter from Silas' lawyer:

Squiresdale, New York
August 20, 1925

Mr. Frank Sprott
Squiresdale, New York

Dear Mr. Sprott:

This is to inform you that a representative of the law firm of Lewis, Lewis, and Ranger will read the will tomorrow at the house of Silas Sprott who died on August 10 to accommodate his relatives.

Cordially yours,

J. C. Lewis, attorney

Frank Sprott couldn't help laughing at Mr. Lewis' letter. Old Silas would never have done anything "to accommodate his relatives." Here he was dying for them!

Didn't Mr. Lewis know the kind of man Silas was? Of course he did. He had managed Silas' finances for years. How then did he have Silas dying "to accommodate his relatives"? Simple. Even lawyers, who should know better, occasionally get tangled up in their writing. All that Mr. Lewis did was to *misplace* a modifier and he made Silas' death look like a special favor to Silas' relatives!

We've met this kind of error before, haven't we? The only thing you ought to notice here is that the misplaced modifier is an *infinitive phrase*. (We've already discussed misplaced *prepositional* and *participial phrases*.)

You can spot the *infinitive phrase* very easily. It is composed of an *infinitive* (a verb form consisting of the preposition to and the *verb*: to come, to sit, to go, etc.) and its modifiers (to come *home*, to sit *on the chair*, to go *to the movies*).

Remember to put the infinitive phrase as close as possible to the word it modifies; and be particularly careful when you *begin* a sentence with an infinitive phrase. Take one like this:

To get to Coney Island, the trolley stops on the corner of Avenue A.

This sounds like a very intelligent trolley, doesn't it? The trolley takes itself out of the barn, stops on the corner of Avenue A, and away it goes to Coney Island!

(Continued on page 20, column 1)

Are You Spellbound?

Now for that round-up of *ary-ery* words we promised you! If you've been keeping a good, sharp eye on those endings, you ought to do very well on this fill-in quiz.

(Here's a word of advice. Don't take a stab at these words. Try to *visualize* the word. Try to remember what each word looked like the last time you studied it. You may miss a few anyhow, but, at least, you'll be giving that eye of yours the practice it needs.)

A. Put either an *a* or an *e* in the following words where you see a blank space. Two points each. Total, 40.

- | | |
|-------------------|-------------------------------------|
| 1. auxili_____ry | 12. ordin_____ry |
| 2. brib_____ry | 13. element_____ry |
| 3. heredit_____ry | 14. volunt_____ry |
| 4. flatt_____ry | 15. station_____ry (standing still) |
| 5. contr_____ry | 16. station_____ry (paper, etc.) |
| 6. cemet_____ry | 17. discov_____ry |
| 7. necess_____ry | 18. liter_____ry |
| 8. dicti_____ry | 19. bound_____ry |
| 9. obitu_____ry | 20. myst_____ry |
| 10. summ_____ry | |
| 11. cel_____ry | |

My score: _____

How did you do in that test? What? Not 100 per cent? Only 90 per cent? Only 80 per cent? Cheer up, then. It means that there are a few words you'll have to concentrate (Continued on page 20, column 2)



David Pascal in This Week

"How do you spell 'escape'?"

(Continued from page 19, column 1)

Actually, of course, *you* are the one who is going to Coney Island, so we'll have to rewrite that sentence this way—making sure that *the infinitive phrase, to get to Coney Island*, modifies what it should modify:

To get to Coney Island, you take the trolley that stops on the corner of Avenue A.

Read each of the following sentences carefully. If the infinitive phrase is placed correctly, mark the sentence C. If the infinitive phrase is misplaced, mark the sentence W and rewrite the sentence in the space below. Two points each. Total, 20.

- 1. To make a good omelette, the pan must be hot.

- 2. To reach Valley Stream, take Route 9 at Hicksville.

- 3. To get home, a detour was made.

- 4. To encourage Beth to work harder, an increase in her allowance was offered.

- 5. To learn to swim, an instructor should be hired.

- 6. To attain championship form, you must practice your strokes every day.

- 7. To stand up in this game, you need stamina.

- 8. To finish his homework, Bob had to work harder.

- 9. To meet the requirements for the team, a rigid physical examination was taken.

- 10. To be sure of arriving there on schedule, a road map should be consulted.

My score _____

(Continued from page 19, column 2)

on—the 10 per cent or 20 per cent. That's all. So roll up your sleeves and get to work on those you missed. Just follow that same old reliable prescription:

1. Take a good hard look at the word—particularly the ending (*ary* or *ery*) because that's where you made your error.

2. Close your eyes and try to visualize the word.

3. Write the word out 3 times.

Ready now for a different set of endings (or suffixes). We're hammering away at these endings because they're troublesome to many people. Maybe you have already come to look more sharply at how words end. If you have, you're well on the way toward learning to spell them correctly. An important part of the battle, in spelling, is being able to see where trouble may lurk. If you know these endings, you'll find you're the master of many words that floor most of your unwary friends.

AI Endings

brutal	central	coral
fatal	feudal	interval
jovial	legal	mental
moral	refusal	acquittal
naval	neutral	penal
petal	recital	rival
rural	sandal	

EI Endings

expel	apparel	cancel
bushel	angel	barrel
parcel	label	novel

Le Endings

humble	axle	angle
resemble	liable	meddle

B. Now for a practice test. Without looking back, fill in the blanks with *al*, *el* or *le*. One point each. Total, 10.

1. The thieves made a brut_____ attack on the jovi_____ man.

2. The mor_____ of the story is clear.

3. This is the headquarters of the Centr_____ Nav_____ Intelligence.

4. Is your refus_____ final?

5. Canc_____ that appar_____ order.

6. Does he possess the ment_____ and mor_____ qualifications for the job?

7. In this matter, I am neutr_____.

8. The parc_____ contained a cor_____ necklace.

9. does the humb_____, rur_____ man resemb_____ your riv_____?

10. If you hold the pet_____ at that ang_____, it will snap off.

My score _____

What's the Usage?

Don't be a sucker! Don't buy any gold bricks! Don't fall for any schemes that guarantee to make you rich overnight!

Why all this grim warning in a discussion of usage? Here's why:

Before we go into this matter of usage, we want to be clear about one thing. There is no short-cut that will help you get rid of all the errors you make—at one time, or in five short treatments! But don't let that frighten you. You're not tackling an impossible job. You're just tackling a job that you want to finish as well as you can. We're starting out on this together—so we want to face up honestly to what's coming. Then you won't be likely to take any wooden nickels or be bamboozled into believing that you can do the impossible.

Here's the whole story. People make so many different kinds of errors in usage that there just isn't *any one* way of getting rid of them all at once. The best and the most effective approach we have discovered is this: Take each error or each group of errors—*one at a time*. Give them each a careful going over. Keep on practicing the right forms until they are a part of your speech and writing.

That's exactly what we're going to do, here and now. We'll highlight each error and try to find out why people make it. Then we'll work on the correct forms and keep testing ourselves to make them stick.

First, a few of the simplest errors. Don't laugh when you see them and say, "Baby stuff!" The horrible truth is that these errors (the *same* errors) keep cropping up everywhere from grammar school to college—and beyond. It's one of the great mysteries of our time. Nobody has yet succeeded in explaining why things that look and sound like ABC should floor so many people; but it's the truth.

Its and It's

It's is really *two words*: *it* and *is*. The apostrophe (') means that something has been left out before the *s*—in this instance, an *i*.

Its means *belonging to*. Denoting possession is the technical term:

Ex.: The cat licked *its* paws. (The paws *belong to* the cat.)

If you're not sure about which one of these to use, just try this:

The cat licked *it's* paws. (This means: The cat licked *it is* paws.)

Is that what you want to say? No! Then change it!

The cat licked *its* paws. (Nice pussy!)

Who's and Whose

It's (not *its*) the same story here. *Who's* is two words: *Who* and *is*. Same old apostrophe here again.

Ex.: *Who's* coming? (*Who is* coming?)

Whose denotes possession.

Ex.: *Whose* hat is that?

Apply the same test here, if you're in doubt.

Who's house is this? (Here's what you're saying: *Who is* house is this?)

Quick, Henry: *Whose* house is this? (That's better.)

(Continued on page 22, column 1)

Words to the Wise

How do you react when you read or hear a new word? Do you (a) ignore it completely; (b) run for the dictionary; (c) try to figure out its meaning? Naturally, (a) is a poor reaction. Without doubt, (b) is a good one. But believe it or not, (c) is the best! Why? Because when you figure out the meaning of a word "on your own," it stays with you. You're more likely to remember the meaning and to use the word.

We've already explained the trick of building up word meanings by defining prefixes, suffixes, and stems. But suppose the word itself gives you no hints at all—what can you do then? Let's try this sentence and see:

Despite heavy rains which had made a morass out of the field, the Bruins and the Tigers played a good game.

What a way for a sports column to begin, you may grumble! *Morass*! Why doesn't the writer use words that average readers can understand? But suppose you stop grumbling and start thinking, like this:

A *morass* can't be particularly pleasant, for the phrase starts with the word "despite," showing that a *morass* probably stands in the way of a good game. Also, the *morass* was caused by "heavy rains." Now, a lot of water could do only one thing to a playing field: make a muddy mess out of it.

Figuring out a word that way isn't difficult, is it? You simply read the sentence carefully and thoughtfully, picking up every clue which it offers. Later, of course, you'll check up on yourself—and correct your pronunciation, perhaps—by using the dictionary. Then you'll discover that a *morass* (mo RASS) is a marsh or a swamp. So your definition was quite close, wasn't it? It certainly served the purpose of giving you the full meaning of the sentence—of setting the scene of the ball game for you. And it's a cinch that you'll have a clear mental picture of a swampy, muddy field whenever you read or hear *morass* from now on.

For practice, try your hand at these sentences. Each one contains an italicized word. You probably don't know the exact definition of that word. Use the hints in the sentence to figure out the word's meaning and write a brief definition in the blank space. Count 2 points each. Total, 10.

1. I didn't understand Miss Barr's explanation at all—it was a complete *enigma* to me.

2. The museum wouldn't lend us the statue we needed for the play, so we modeled a clay *replica* of it.

3. Since Dotty gave up her diet, she has become *obese*.

4. She quickly left the room in a fit of *pique*, closing the door sharply behind her.

5. I was accustomed to Mr. Meek's *affability*, so I was startled to see him scowling at the class.

My score _____

(Continued from page 21, column 1)

You're and Your

Are you beginning to catch on now? (Same old apostrophe!)

You're means *you are*.

Your denotes possession.

Ex.: *You're* not coming. (*You are* not coming.)

Ex.: *Your* hat is here. (The hat belongs to you — and it's here.)

They're — Their — There

They're means *they are*. (Watch that apostrophe!)

There means direction or place.

Ex.: *Stay there*.

Their denotes possession.

Ex.: This is *their* home.

Now see what you can do with these sentences.

Underscore the word in parentheses that makes the sentence correct. Two points each. Total, 20.

1. Is this (their, they're, there) automobile?
2. You'll find the car over (their, they're, there).
3. (Their, they're, there) not coming to the party.
4. (Your, you're) my only friend.
5. (Your, you're) hair needs combing.
6. (Whose, who's) girl friend are you?
7. (Whose, who's) playing in the American League today?
8. (It's, its) about time you came.
9. (It's, its) tail caught in the trap, the fox howled all night.
10. (Who's, whose) saying that (your, you're) not the man to take care of (their, they're, there) legal affairs?

My score _____

My total score _____

Answers to Last Week's Crossword Puzzle

C	O	S	T		S	I	F	T
A	B	L	E		T	R	I	O
K	E	E	N		E	A	R	N
E	Y	E		O	R		M	E
		P	L	A	N	S		
C	T		E	F		H	A	T
A	R	I	D		H	A	L	E
L	U	N	G		I	R	O	N
M	E	T	E		S	P	E	D

Coming Next Week: Another Crossword Puzzle

**HOW'S THAT AGAIN?**

By SLIM SYNTAX

By studying the "Are You Spellbound?" column in the "Practice Makes Perfect" workbook section of *Practical English*, I have learned to spell many words correctly. The question that has been bothering me for quite some time is when to use the word "refer" and where to use "prefer."

F. W., Olney High School, Philadelphia, Pa.

You don't have spelling trouble, F. W., you have a little vocabulary trouble. Just relax and old Doctor Syntax will try to help you. You'll probably get the idea if we use each of these words in sentences.

Refer means to *send* or *carry back*.

Ex.: I shall *refer* your letter to the credit department. (He will send your letter back to the department where it belongs.)

Ex.: I *refer* to your letter of February 24. (I take your mind back — I remind you — of your letter of February 24.)

Prefer means to *set above* or *before* something else in estimation; to *choose*.

Ex.: I *prefer* vanilla to chocolate. (I like vanilla better than chocolate.)

Ex.: I *prefer* football and baseball to all other sports. (I like them better than all others.)

• • •

Please tell me the meaning of the word *deterioration*.

V. S., Narcom High School, Portsmouth, Va.

Deterioration means to get worse, to spoil.

1. Food will deteriorate (spoil) unless kept in the refrigerator.

2. Their military position deteriorated (became worse).

3. The quality of workmanship in these suits has deteriorated (become worse or inferior).

• • •

Is the *double negative* always wrong? Is it true that two negatives make an affirmative?

L. B., Houston, Texas

Not at all. Such expressions as *I haven't seen nobody* aren't acceptable in good society.

Others like *No, I don't have anything* are good usage.

Two negatives (no's) don't always make an affirmative (yes).

When you say, "Such plants are *not uncommon*," two negatives *do* make an affirmative. *Not uncommon* means that the plants *are* common.

But when you say, "*No, no, a thousand times no!*" You have 1002 negatives — and the answer is still no!

• • •

What does HCL mean? I saw it in a newspaper.

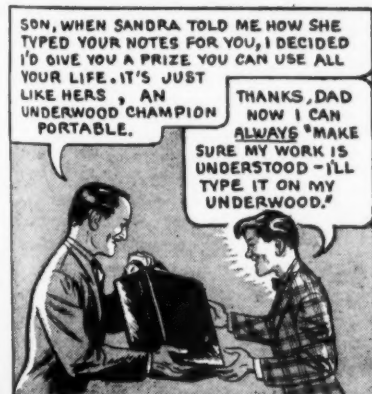
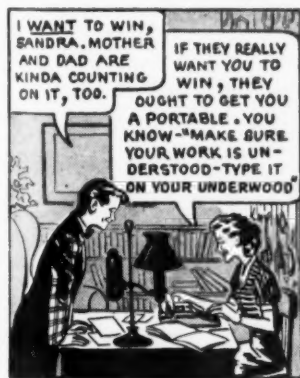
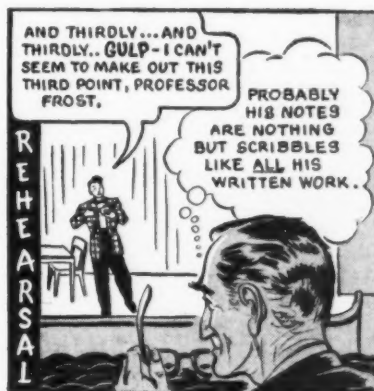
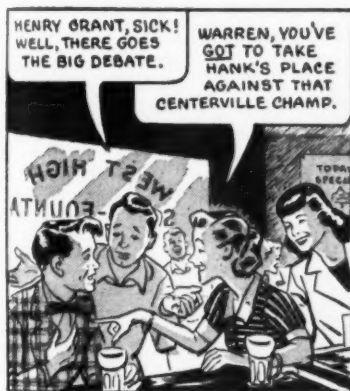
L. K., Denver, Colo.

HCL means High Cost of Living. It's a simple abbreviation for a very painful condition, L. K.



How West High Won the DEBATE

What happened when the crack Centerville champ tried to refer to his "notes"



Perhaps there's a tip for you in Warren Howard's experience. You'll get along better in school with neatly typed homework and classroom papers.

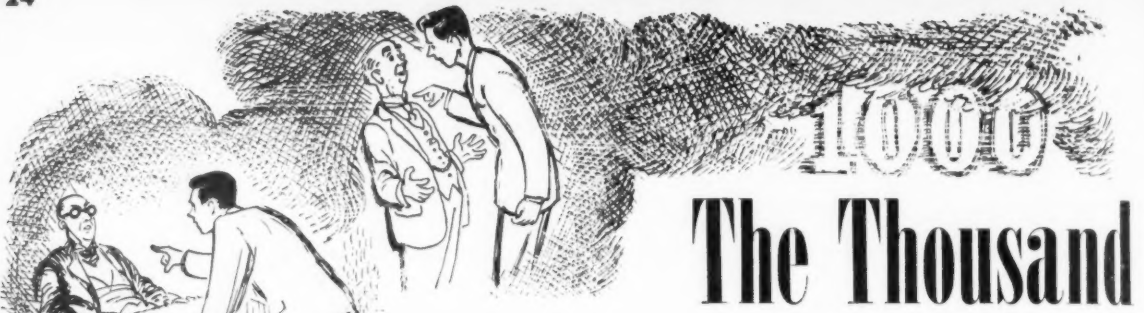
Ask your dad to give you a portable... to buy it from his nearest Authorized Underwood Typewriter Dealer. Tell him to be sure it's an Underwood Champion.



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Underwood Corporation
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Sales and Service Everywhere



The Thousand

I wish it were within my power to arrange for every man and woman in this world to find a thousand-dollar bill suddenly, when you least expect it, is a sensation that each should experience for himself at least once in his brief lifetime.

And if this should happen to a young fellow in the morning of his life, to a fellow uncertain about his position and about what he wanted to do—in fact, if it should happen to anyone who needed it—it would touch off a spring that would release a whole world of hidden things. And most lively things, too. But it is not often that a thousand-dollar bill is ever lost or found, and the

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only time I know it happened was quite recently, in a little town called Fairview.

Fairview is clean, orderly, well managed and quite pleased with itself. It is everything a model town should be, but it was fast asleep until last week. Now it is awake, buzzing with activity and destined to become a more important place—all because a young fellow by the name of Henry Armstrong found a thousand-dollar bill in the middle of the street last Friday morning at nine o'clock.

Very few people in Fairview outside of those who work for the bank had ever seen a thousand-dollar bill. In fact, when Henry Armstrong stooped down to pick it up, it looked to him like a ten-dollar bill. When he unfolded it, it looked like a hundred-dollar bill, but then he blinked his eyes and fixed them hard on the number in the corners of the note and it rolled up to one thousand. There was no denying it. It was printed in full round numbers—not a dollar more or less. For a moment it seemed fantastic.

Henry walked along the street slowly, holding the bill in his hand. It was nine o'clock in the morning and he was on his way to the office. But it was Friday, and his step was slightly hesitant, for while Friday was the day the French & Jones Insurance Company made up the pay envelopes, still . . .

Business had not been very active and the boss, Mr. French, had not been over-agreeable of late. He had made a lot of noise about overhead and expenses and taxes and new regulations that cut profits and commissions and all those little details that bookkeepers mark down in bright red figures. During the past month, several men had been laid off, and it was on Friday that they always got the bad news.

Henry had received several small and encouraging raises during his first couple of years in the business, but during the past year he had felt his position was not oversecure. That is why his steps were hesitant and he dreaded the sight of his Friday envelope.

When the catalogue of the new diseases of man is tabulated I am sure



By Manuel Komroff

Dollar Bill

that they will find a certain corrosion of the mind caused by uncertainty. Uncertainty brings on fear and loss of confidence in yourself and in your relations to others. It is an acid that eats into the core of man's nature and changes him without reason into something he should not be. But if you ever found a thousand-dollar bill, you might discover something unexpected in yourself. This is what happened to Henry.

Anyone in Fairview would have told you that Henry Armstrong was a good boy. Some would even have told you that he was timid, afraid of his own shadow, modest, retiring and apprehensive. All these things were evident in Henry, at least on the surface. But such a conclusion would have been very wrong. With the thousand-dollar bill folded in his pocket he straightened up; he took a deep breath; his step became firm, his stride almost aggressive.

He sailed into the office and called out as loudly as he could, "Is the boss in yet?" And when he was told that the boss was not in, he turned about and ordered, "You tell Mr. French I will be back shortly; I want to talk to him." His words had the air of aggression. This would not have happened if the thousand-dollar bill had not been in his pocket.

Henry walked down the street rapidly until he came to the office of the *Fairview Chronicle*. Here he wrote out an advertisement to say that he had found a thousand-dollar bill; "Owner please communicate with Henry Armstrong." The clerk said it would cost \$1.60 to run this advertisement, and Henry asked him if he might not come in after lunch and bring him the money, as he did not have \$1.60 in change. He had only the thousand-dollar bill. This could not be decided by a mere clerk, and so the business manager was consulted, and he of course wanted the advice of Mr. Young, the editor.

Mr. Young was a man who enjoyed the ironies of life, and his remark was, "A fellow finds a thousand-dollar bill and he hasn't got the dollar-sixty to advertise. . . . Well, hang it," he said, "why should he advertise? Let me talk to him. No one has ever found a thou-

sand-dollar bill in this town before. I think that ought to be good for some news."

Mr. Young went out to the advertising office and spoke to Henry. "Look here, young fellow, if you'll give us the facts, we'll write a piece about this for the front page, and you won't have to advertise at all. That will save you a dollar-sixty and give us a lively little story. Was the money in a billfold?"

"No."

"Were there any papers with it by which it might be identified?"

"No."

"Well, then, I don't see how anyone can claim it unless he happened to know the number of the bank note."

Henry reached in his pocket and said, "I'll show you the bill."

"No, no," said the editor excitedly, "I don't want to see it because there is no other way of identification. And I'd advise you, young fellow, not to show it to anyone, for anyone could make a mental note of the number and then send someone to claim possession. . . . Where did you find the bill?"

"On Main Street, on my way to the office. It was in the roadway and it might have blown out of a passing car."

The editor made note of these facts and also of Henry's full name, his address and the insurance company where he worked. Then he said, "In the event the money is not claimed, have you any idea what you are going to do with it? I think many of our readers would be interested to know."

The renewed confidence that Henry got from the bill led him to say, "I know exactly what I'm going to do with this thousand dollars, and I'd like all Fairview to know. I'm going to marry Miss Dolly Summers. We have waited a long time and kept putting it off just because things weren't so good. Five dollars of this money will go to the parson."

"That's fine," said Mr. Young. "That makes a good story. It'll be on the front page tomorrow morning. I'm very glad you didn't have the dollar-sixty for the classified advertisement. This story is worth a good deal to Fairview, and it leads me to conclude that if you have a lot of money you do not need a little. Only the poor are required to pay in full. You see, there is a philosophy here." Then, changing the subject, he asked, "Were you born in Fairview?"

"Yes, I was born here, but I do not want to spend my whole life here."

"What's wrong with Fairview?"

"Well, the first thing is, it's an old man's town. It is run by a council of old men who have control of everything and feel as though everything they do is just all right. Well, it may be according to the way they think, but not according to how the younger people

feel. I talk to young people about it every day, and none of us is going to stay in Fairview long if we have a chance to get out and try a more enterprising place."

"What do you mean by enterprising?"

"If I told you that you had no right to run your newspaper trucks up and down the streets of Fairview without having them fully insured, because it's only a matter of time before you kill someone, you would say I am only trying to sell you something, and you would draw into your shell in the typical Fairview way. This illustrates my point. But you are wrong to run those trucks as you do without having them fully covered."

"How do you know our trucks carry no insurance?"

"Our office has been trying to sell you some business and your answer has always been that you know how to avoid trouble and that a newspaper that has the power of the printed word does not need to pay for something it already owns. You can influence opinion in your favor. You can soft-pedal any news you do not like. And that is either downright dishonest or it is wholly lacking in enterprise."

"Is that so, young man?" said the editor.

"I know you wouldn't like what I said, but you asked for it. Perhaps yesterday I might not have been so bold, but today I feel differently." And with that Henry walked out of the office.

It was now half past nine and he should have been back at his desk in the office, but he thought he might run in to break the news to Dolly. And he did. He ran in and told the whole story so rapidly that she could not understand anything at all, and could only exclaim, "What has got into you!"

"Nothing except this," and Henry drew the bill from his pocket and waved it in her face. He pointed to the corner of the note and said, "Count them for yourself. Three zeros—one, two three—that makes one grand exactly."

"What's wrong with you, Henry? I never saw you like this before!"

"You don't know anything yet. And Mr. Young, the editor of the *Fairview Chronicle*—well, I just told him what I thought of him, and that's one thing that won't appear in the paper tomorrow!"

"Why, Henry, what's got into you?"

"And before I left the office, I told them I wanted to see Mr. French as soon as I got back. My talk with him will be brief and to the point. I think it is time for him to know what's what, and he's going to know it right away."

"Why, Henry, I never saw you like this. You'd better cool down. You're

going to lose your job if you talk like that to Mr. French."

"Lose my job!" shouted Henry. "That job isn't worth losing."

When Henry got to the office, a great hush fell over the place. Mr. French had evidently been given the message and had asked the telephone operator to let him know the moment "the young fellow returns." She had just told him when Henry came into the private office unannounced.

"I came to tell you that I am no longer working for you," he said. "I thought it would be much better to tell you than to wait and have you tell me. I want you to know, Mr. French, I have nothing against you or the firm personally. I just think the whole scheme is wrong, and you and your management are in error. Coming to work this morning I found a thousand-dollar bill, and I'm going to look around and see if there isn't something else I'd rather do. The one thing I can't stand is the uncertainty, and I'd like to explain to you why fellows like me feel as they do—if you'd like to hear it."

"Yes, go on. I think it would amuse me to hear what a thousand-dollar bill can say."

"That's just the point, Mr. French. If I hadn't found this bill, you might never have known the truth. But you're wrong in assuming that the thousand-dollar bill is doing the talking. Anybody in your office would tell you the same thing if he only felt free to do so, but no one wants to lose his job. And so all of us live from week to week wondering who will be next, and this is a state of insecurity, and insecurity causes fear and timidity that is bad for business."

"It's an oppressive atmosphere to work in and your staff is ill at ease, and if you think your clients and customers do not sense this you're greatly mistaken. You're not getting the best out of your employees unless you can take them a little more into your confidence and let them feel that they are just as secure as your business warrants. But you yourself have become timid and you go around fuming about overhead and other expenses. That's all true, but it throws a fog over the whole place. The overhead wouldn't matter at all if we only had more business. And we'd have a lot more business if everyone connected with this firm was not afraid of his shadow."

"That's my whole story, Mr. French, and you will pardon me for speaking so plainly. I want to thank you very much for everything, and I hope you'll bear me no grudge. Good-by." He offered Mr. French his hand.

"Sit down," ordered Mr. French.

"I'd be glad to, on the understanding that I'm not working for you."

"Very well. I cannot yet make up my mind whether I am listening to the crackle of a thousand-dollar bill or to Henry Armstrong."

"I think you are listening to something that you should have heard a long time ago. The thousand-dollar bill has only loosened my tongue and given me the courage to say frankly what is in my mind. It has given me a freedom which you should have encouraged in everyone around you because it means more business and more happiness for those who are working for you."

"This seems an interesting theory, but I wonder." The word "wonder" was no sooner spoken than the phone rang.

"Excuse me, Mr. French," said the operator, "but the editor of the *Chronicle* is on the phone and would like to speak with Mr. Armstrong."

"Just a minute, please," Mr. French handed the telephone to Henry.

About the author . . .

Manuel Komroff was born in New York City, went to Yale where he studied engineering, but left in 1912 without a degree. His early journalistic chores included reviewing about 20 movies a week for a film daily and dashing off three editorials a day for a trade paper. In his so-called spare time Komroff pegged away at short stories. His first novel, *Juggler's Kiss*, came out in 1927, was followed two years later by *Coronet*, his best-known work. His latest novel, *Echo of Evil*, was published last month by Farrar, Straus.

Mr. Komroff is extremely critical of his own writing. In discussing "The Thousand Dollar Bill," he told us, "It is very strange to me that this story should be so popular. I never thought much of it when I wrote it. And even now I am sure that I have done many better stories. However, this story is 'hopeful' and has a little 'philosophy' attached to it. It has a way of life. And perhaps all this accounts for the fact that it has been done on the air about ten times."

"I have not done any short stories since the start of the last war. For ten years I did one a month! This would include some of my best stories and some of my worst. An author can never tell from the inside of the story how it will stack up on the outside. De Maupassant wrote about 220 stories: 100 are bad; 100 are quite fair; 20 are wonderful. Of these, ten stories are great stories and of these ten, I think six are masterpieces. And to have six is something. It is three more than anyone else has ever done."

"This is Mr. Young, of the *Chronicle*. I want to apologize for cutting our conversation so short. I didn't exactly like what you said, but I'd like to talk to you again. And I'd like your permission to write an editorial on the subject, 'Fairview, an Old Man's Town.' I would not mention your name, of course. Are you free for lunch?"

"Yes, I am free for lunch. Yes, twelve-thirty is all right. I'll call for you at the office."

Then Mr. Young said something more, and Henry replied, "Yes, that would include full liability. I'll speak to Mr. French about it. He'll be glad to give you copies of the quotations rendered some time ago. Not at all. Yes. Thank you. Twelve-thirty. Good-by, Mr. Young."

Then he turned to Mr. French and said, "That was the editor of the *Chronicle*. I ran over this morning to put in a small announcement in the Lost and Found Column in case someone wanted to claim the thousand-dollar bill, and I had a few words with Young. I was bold enough to tell him what I thought. He would like you to send him the quotations on insuring the company trucks—full liability."

"He's had these quotations many times. Who is handling this account?"

"Why, everyone in the office tried to handle it. And the reason there was nothing doing, Mr. French, was just plain timidity. This only proves what I've been saying."

"Well, how would it be if you took him the figures this noon?"

"You understand, I'm not working for you, Mr. French, but I'd be very glad to do that for you."

Mr. French said, "You got here at nine this morning, and you announced boldly, 'Tell Mr. French I want to talk to him,' and with that you sailed out of the office. I understand that you went to the office of the *Chronicle*, and then, returning here, you walked into this room and you said . . . Would you, mind going over the whole thing again? I want to get it all straight."

"There is a little point you do not know about, Mr. French. From the office of the *Chronicle* I ran over to tell Dolly Summers the news. She warned me that if I spoke to you as I meant to, I'd lose my job, little realizing that I didn't want the job."

"You see, it is hard for people in Fairview to conceive of anyone throwing up a job. You are born here, you go to school here, you find yourself a job when you get out, and you are supposed to work at it for the rest of your life. And you live all your life in fear that something might happen that will

(Continued on page 34)

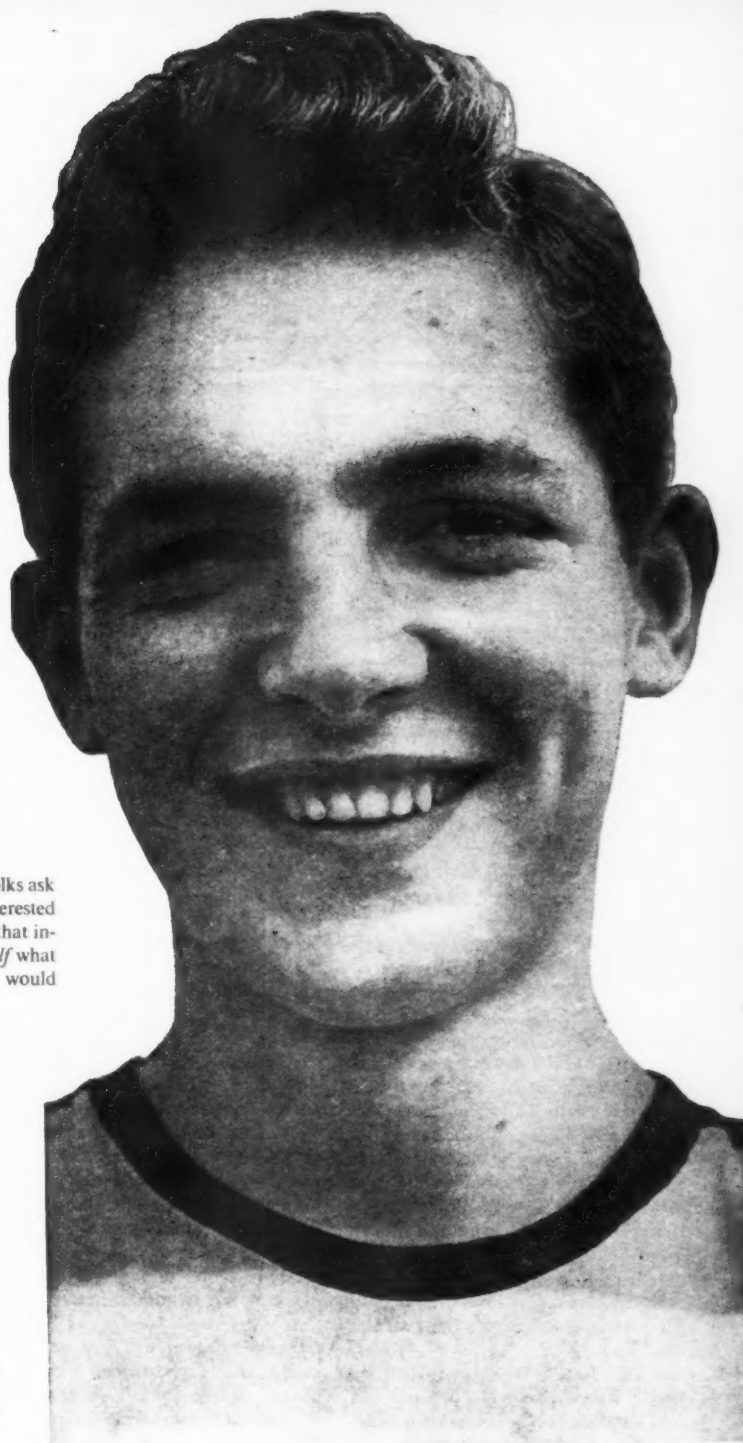
Joe Rosato likes to know the score!

1. Joe's a Junior in Hudson High School, Hudson, Ohio. He covers a lot of territory, too: football, basketball, baseball, track, Glee Club, Student Council. And you'll find he has a pretty active mind—eager to get to the bottom of what's going on in the world. For instance, on business Joe asks, "Are industry's profits too high?"

2. Maybe you've heard other folks ask the same question. If so, you'll be interested to know: Government figures show that industry actually averages *less than half* what Joe, and most Americans, believe would be a *fair* profit!

3. Yes—according to a recent nation-wide poll most folks think that from 10 to 15 cents on each dollar of sales would be a *fair* profit. Industry averages *less than half* that!

4. And just about half of the profits industry does make are plowed right back into business to help pay for the development that brings more goods, more security, more jobs, more opportunity for you—and for all the "Joe Rosatos"!



NATIONAL **A**SSOCIATION OF **M**ANUFACTURERS

For a Better Tomorrow for Everybody

Attorney Hamberger

and the Case of the Career Kit



"YOUR HONOR," Hazel Hamberger said jokingly to Dick Varnum when he turned the second meeting of the Career Club over to her, "this is Exhibit A."

Hazel tapped the cover of a loose-leaf notebook similar to those used by most high school students for their everyday assignments.

"A career kit assembled in such a notebook is a must for every high school student," Hazel stated. "To prove my case, I have called a series of witnesses. May I proceed?"

"Proceed, Attorney Hamberger," Dick tapped his gavel officially.

"A career kit should have at least six sections," Hazel began. "My witnesses will explain the purpose of each section. At our last meeting, Dick analyzed Vera's vocational interests—using Sandy's self-analysis outline. Dick concluded that Vera might be interested in becoming a nurse, a clerical worker or that she might combine these two main interests as a medical secretary—or that she might discover an entirely different field.

"I'm here to prove that Vera should make a career kit. I will call on Pat to explain what the first section of the career kit should contain."

"We call the first section the *Me* section," Pat explained, "because it's the personal section, reserved for information about the owner of the kit. That's where Vera should put her self-analysis outline."

"Next," Pat went on, "Vera should write a brief autobiography. She needn't start with her first impression of the maternity ward where she was born, or why she feared the dentist when she was six. The purpose of this autobiography is for Vera to look at herself critically—to note her strong and weak points. If she can't evaluate certain

abilities, she should consult her friends, parents, teachers, or employers. She should discuss her hobbies, special interests, and school work. Besides guiding her toward a wise choice of careers, a self-analysis and an autobiography will show Vera rough spots in her personality which need attention."

"Thanks, Pat," Hazel said. "Our second witness is Dave Roth. He will explain the job section."

"Just to show you how few of the 20,000 different jobs you're aware of, try this," Dave grinned. "Make a list of as many jobs as you can think of in ten minutes. You keep this list in the job section and, if you like, add to it the names of intriguing jobs that you hear or read about. Whenever you leave a part-time job, write a brief report of that job with notes on related jobs for which you may now be qualified."

"For instance, Dick Varnum works at Bechler's selling bus tickets, magazines, chocolate malteses, etc. He should write a report on the work he does there, analyzing *working conditions* (small store, crowded with magazine racks, cafeteria tables, etc. Mr. Bechler pleasant, but customers impatient, sometimes irritable); *hours* (school days, 6-9 p.m.; Saturday 9 a.m. to 6 p.m.); *qualifications* (patience, good appearance, a pleasant personality, knowledge of good English and everyday arithmetic); *value of the experience* (qualifies him for such jobs as ticket agent in depot, saleswork in stores, etc.); *wages for this type of work* (varying, depending on locality and size of the business).

"In any part-time job, it's a good idea to make yourself a rating chart to score yourself on how you are doing. If you like, ask your employer to rate your work for you. Rate yourself on *efficiency* (superior, average, poor);

dependability; *punctuality*; *interest in the work*; *how well you get along with others*, etc.

"If you leave a job, ask your employer to write you a recommendation. Have several typed copies made of the recommendation and file them with your list of jobs, your reports, and your rating charts in the job section of your career kit."

"Thank you, Dave," Hazel said. "I now call on Sandy Harris to explain the reading section."

"We should get in the habit of reading vocational articles in newspapers, magazines, and books," Sandy advised. "We should specialize in the fields which interest us most; but also read about as many other jobs as possible. Vera, for instance, might read about the work of hospital dietitians—which is related to nursing. In the clerical field, she should read about various types of office machine operators—those who run calculating, billing, bookkeeping, filing, and tabulating machines.

"While reading, take brief notes on the job fields that interest you," Sandy continued. "Note the education needed for the work, the personal qualifications required, hours, wages, working conditions, and opportunities for advancement."

"As you read, keep asking yourself, 'What does this mean to me?' For example, Vera would have to go to a special nursing school or to a college to become a nurse. She should ask herself: 'Can I afford to go to college or a nursing school? Am I a good enough student to qualify for the nursing course—or, if I start, to finish it?'

"Vera should also read about the lives of famous nurses such as Florence Nightingale, or accounts about nurses in World War II. Or she can read career stories in which the heroines have secretarial jobs.

"I also recommend having a special section for pamphlets in your career kit. Keep pamphlets on vocational subjects in manila envelopes pasted inside the front and back covers of your career kit."

"I'm the next witness," Roselee Hunt volunteered as Sandy sat down. "I'll testify on the 'What people say' section. For this section, Vera might interview her family doctor to get firsthand infor-

(Concluded on page 39)

SPORTS

Short Shots

NOTRE DAME might lose a game this year, but nobody except weepy Coach Leahy seems to think so. The Fighting Irish, unbeaten since 1945, are top-heavy favorites to cop the national title.

Here is the way 100 famous college coaches rank the teams most likely to succeed this year. Voting is on the basis of 3 points for each first place choice, 2 points for second, and 1 point for third.

- | | |
|-------------------------|-----|
| 1. Notre Dame | 202 |
| 2. Michigan | 71 |
| 3. Minnesota | 36 |
| 4. Texas | 32 |
| 5. Purdue | 31 |
| 6. California | 28 |
| 7. Georgia Tech | 27 |
| 8. Penn State | 24 |
| 9. North Carolina | 21 |
| 10. So. Methodist | 20 |

Even though the Fighting Irish haven't too tough a schedule, I have a hunch they'll drop at least one game. That old devil, Upset, ought to hit 'em sooner or later.

Another thing: I don't think they're as tough as they were last year. A team can't lose four of its best tackles and a back like Johnny Lujack and come back as tough as ever. So look for at least one defeat.

Michigan, national co-champions last fall, polled 131 less votes than Notre Dame, but watch out for them! The Wolverines no longer sport their two great backs, Bob Chappuis and Bump Elliott, but the story out of Michigan is that halfback Gene Derricotte will make the fans forget all about Chappuis before the season is over.

Attention, baseball fans! Pick up a fat club and come arunning. Here is my All-Star team for 1948, and I'm sure it will make a lot of you unhappy.

First base, Mize, Giants; second base, Gordon, Cleveland; third base, Pafko, Cubs; shortstop, Boudreau, Cleveland; outfield, Williams, Red Sox; Musial, Cardinals; DiMaggio, Yankees; catcher, Cooper, Giants; pitcher, Sain, Braves, and Lemon, Cleveland.

Suppose you were starting a football team and had your choice of getting an All-American lineman or an All-American halfback. Which would you pick?

Me? I'd take the lineman any day in the week. Any pretty good player can run behind a strong line. But the best of halfbacks can't go anywhere behind a weak line.

Take the pro football Yankees, for in-

stance. After winning the Eastern half of the All-America Football Conference for two straight years, they are now being socked from pillar to post.

How come, you may ask, since they still have their great backfield plus a few new stars? Simple—they traded away their two best linemen. Now their line can no longer open up the holes for the backs, and they can't hold the enemy on defense.

And how about Bob Chappuis? In 1946 and '47 he was an All-American at the U. of Michigan. Today, as a member of the Brooklyn Dodger pro team, he is just another halfback. Why? Because that Dodger line couldn't open a hole big enough for a bedbug to crawl through.

This business of smacking little white baseballs is a tough one to figure out. Take guys like Gil Coan, George Binks, and Pat Seerey, for instance. In the minor league, you couldn't get them out. They hit the ball for all sorts of fancy averages. But up in the majors, they are soft touches at the plate.

Sure I know that big league pitching is tougher. But how do you account for the fact that a lot of weak hitters suddenly become sluggers in the big time?

Take the case of a certain player

we'll call X for the moment. In three years of minor league baseball he couldn't hit the size of his hat, winding up with season averages of .279, .257, and .236 plus a grand total of 27 home runs.

Despite these anemic figures, X has been brought up to the big time. By all rights he shouldn't have lasted a month. Which goes to show how deceptive figures can be.

X has now been a big leaguer for three years and has smacked over 110 home runs. His name—Ralph Kiner!

True-or-false Baseball Quiz. A good fan ought to nail every one of these:

1. Joe McCarthy, of the Red Sox, is the only manager ever to win a pennant in both major leagues.

2. In his ten years with the Yankees, Joe DiMaggio has never failed to hit at least .300 every season.

3. A pitcher can come into a game, throw one ball to the batter, then make way for another pitcher.

4. The Philadelphia Athletics have never been managed by anyone but Connie Mack.

Answers: (1) True; (2) True; (3) False; (4) True.

—HERMAN L. MASIN, Sports Editor.

TO YOUR GOOD HEALTH

Third of a series of tips on health and nutrition. Look for this feature every week.

Lunchless Lily Bites the Dust



Lunch Is a Square Meal

Make lunch a regular meal, or you'll be a wilted Lily by mid-afternoon. Don't cut corners. For energy punch in your lunch, include milk, fruit, sandwich, and a hot dish or salad. Sweets? Sure, but after lunch, not in place of it.



Boys carrying Sokol banners sport new uniforms this year — note the Eisenhower-type jackets.



Cheering Sokol girls wave white rubber rings as they parade through Prague during 1948 Festival.

The Gathering of the Falcons

This is the second of two articles on Czechoslovakia prepared by Scholastic staff writers, Mary Alice Cullen and Jean Merrill, who visited ten European countries on their bicycles last summer.

By Jean Merrill and Mary Alice Cullen

WHEN we arrived in Prague, thousands of young Czechs were in town for the colorful Sokol Festival. The streets of Prague were filled with healthy-looking boys and girls in their trim Sokol uniforms. Store windows were gaily decorated with banners and flags.

There is nothing quite like the Sokol in the United States.* The Sokol is a national gymnastic organization; it was founded in 1862. Other Slavic countries have similar organizations.

The purpose of the Sokol is to build a strong, healthy nation. There are three age groups which participate in Sokol activities: The Sokol Pupils (10-14), Sokol Youth (14-18), and Sokol Members (from 18 upwards).

Once every six years, Sokol members from all over Czechoslovakia come to Prague to participate in one huge festival. There had been no festivals during the war, so the celebration this summer was extra gala. It often seemed as though the Czechs were having one final fling before the reforms and purges that many feared would come after the Sokol — after all foreign visitors had gone home and the new Gottwald government got down to brass tacks.

"But isn't the Sokol a Communist youth organization?" is a question we are often asked.

The answer is: No, not yet, although chances are it soon will be.

* Groups of Czech-Americans who have settled around Chicago have started small Sokol organizations in their communities, but, of course, not on a nation-wide basis.

We were told that when the Communists first became strong in Czechoslovakia, they did not like the Sokol. The Sokol had flourished during the 20-year period of the Czech democracy (between the two World Wars), and members were strongly indoctrinated with the democratic teachings of the late President Eduard Benes and Thomas Masaryk, Czechoslovakia's "George Washington."

At first, the Communists hoped to boycott or minimize the activities of the Sokol; but they soon realized their error. Too many Czechs were active members of the Sokol (total membership: between 800,000 and 900,000) and too many others were staunchly behind its program. The Communists finally reversed their tactics. Party members were urged to join the Sokol. The Communist-controlled government placed an "Action Committee" at the head of the Sokol to supervise its activities.

The government is also working hard on the program of the Union of Czech Youth. When we visited the headquarters of this Communist organization, we were told its objective was to make all youth organizations in Czechoslovakia a part of the Union. They already have the Boy Scouts under their banner, and have plans for absorbing the Sokol.

We arrived in Prague right in the middle of the three-week Sokol festivities. The first week's show had ended on a sour note (to the government's way of thinking). When the Sokol Pupils had finished their performance in Prague's huge stadium, the women directing the exercises announced: "Now

let us cheer our beloved Brother President."

While the new Communist President (Klement Gottwald) beamed in his box, a resounding cheer for the late ex-Pres. Benes echoed across the stadium.

With slightly red faces, government officials arrested the woman who had given the order to cheer. The woman had many defenders who argued that there had been nothing "unpatriotic" about her order as such—that the young Czechs had merely *misinterpreted* what was an obvious order to cheer for Gottwald.

However, the woman's accusers claimed that she knew what the result of her order would be. They argued that the Sokol Pupils were too young to be really conscious of the fact that a new President had come into office only a week before, and that they had thought of Benes as their "beloved Brother" for too many years to remember Gottwald's name on the spur of the moment.

Since the woman was an important leader in the Sokol, the government had to release her or face countless angry protests from other Sokol members. She was released, but was told she would be expected to resign her position immediately after the Festival.

In order to prevent a repeat of this embarrassing incident, the older Sokol Youth (whom we had come to see perform) were forbidden to cheer *any* individual. They might cheer Czechoslovakia, or the Sokol, but no individual man was to be named in a cheer. Any deviations would be punished, they were told. This seemed the obvious way of discouraging cheers for Masaryk and Benes.

But as we stood on the famous

Charles Bridge, watching the five-hour parade to the stadium, many groups marched by cheering Masaryk and Benes. Often the spectators who lined the bridge joined in the cheering while the government's Security Officers looked on with stony faces. Other groups, who did not want to get their leaders in trouble, followed at least the letter of the law by shouting, "Hurrah for the Republic of Masaryk and Benes," or "There is no freedom without the Republic."

(During the final week of the Sokol when the Sokol Members were performing, anti-government demonstrations became so widespread and blatant that several had to be broken up by the police. Hundreds of marchers carried small American flags along with their Sokol banners. One group unfurled them, kissed them, and waved them furiously as spectators roared applause. Not one of Prague's nine newspapers—all government-controlled—reported a word about these protest demonstrations.)

The actual Sokol performances are a unique and spectacular thing. The word *Sokol* means *falcon*. When the thousands of Sokol Youth assemble to perform together, this is called a *Slet* which means *gathering of the falcons*.

The Slet is held in what the Czechs say is the largest stadium in the world. We didn't fall to our hands and knees to measure it with a ruler. But it looked like the largest. And when the falcons gathered, it certainly contained the largest number of young people we had ever seen assemble at once.

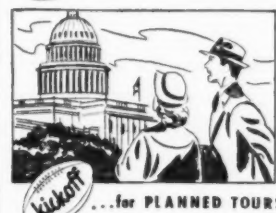
Imagine, if you can, close to a hundred thousand young people marching in perfect unison onto a large field, as gay music floods the stadium. When all are assembled, they proceed to show their physical fitness through a series of difficult gymnastic exercises. It is an impressive sight to see such a massive demonstration of coordination and skill. It is also a very beautiful spectacle. The young Czechs wear brightly colored uniforms (the girls blue, the boys, red shorts and white tops), and many of the exercises are so graceful that one has the impression he is watching a gigantic ballet.

The only group the enthusiastic Czech audience did not cheer was a group of trade unionist youth who trooped onto the floor for separate exercises. They did not wear the regular Sokol uniform. The trade unionists were young people who had finished or quit school in their early teens and were now working in factories. Most of them were young Communists, since the Communists control Czechoslovakia's trade unions. The regular Sokol members resented these young people tak-

(Continued on page 38)



BIG SAVINGS by Greyhound for the BIG EVENTS of Fall!



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GREYHOUND

A New Once-a-Month Feature

THE

★ TEEN AGE BOOK CLUB

NEWS

The "Eyes" Have It!

LAST night at our T-A-B Club meeting Kit Creighton told an hilarious story on herself. It happened when she was a freshman in Mr. Pratie's English class. You know how Pratie relishes oral book reports.

Kit was terrified the first time she had to face the mob and give with the personal opinions. She managed to stagger up the aisle to the front of the room. She gulped, and then announced ferociously, "Now don't any of you *dare* look at my eyes—because it will make me nervous!"

Whereupon, Kit says, 50 pairs of eyes naturally turned to focus directly upon hers.

"I learned then," she laughed, "that if you have a weak spot, you *don't* call people's attention to it."

If Kit still has any weak spots, they sure are well camouflaged. She's taken over the planning of the program for Book Week next month like a well-bred hurricane, if you know what I mean.

Our T-A-B Club gang is so hepped on the idea that we read for fun, that I thought the kids would all pull long faces when Miss Parks, the new librarian, suggested that we run the Book Week program in November. There've been some mighty dull Book Weeks in this man's town in the last few years—and none of our crew has time for dull projects.

But Kit, of all people, pounced on Miss Parks' idea, volunteered to be chairman, and had us all on committees before we could look her in the eyes.

The Kit is bursting with ideas. Maybe Book Week used to be a dignified ritual for the longhairs, but it never will again. Kit has every class and club in school in on the doings somehow.

She has the art classes competing to see who can turn out

the best Book Week poster. Prize: an *original* Norman Rockwell—she won't tell a soul how she got it.

She's turned the tables in the English department. One day during Book Week all the English teachers in school have to make book reports. The students will grade them, and the teacher who gets the highest grade gets to have his written review of the book appear in the school paper. (Frankly, I suspect Kit's grading Mr. Pratie's report *personally*.)

She's having the T-A-B Clubbers sponsor a "Best Individual Library" Contest. Students are invited to display their personal collections of books in the libe during Book Week. We give prizes (a complete collection of the November T-A-B Club titles) for: the most well-rounded library and for the best collection on one subject.

Just between us, however, the most inspired idea yet came from Nick Martin. (I had to do something spectacular to get back at Kit for putting me in charge of the Humor Dept.) This very brain generated the idea of having the Debaters Club stage a JEEVES vs. CLOVIS program in the Assembly. Purpose: to determine which is the funniest character.

It all came out of the big argument we had last week in T-A-B Club. I was holding out for Clovis—you know, the brain behind the blitz in lots of Saki's stories. The rest of the kids were claiming honors for Jeeves—mainly because they didn't know Clovis. (We had all read Wodehouse's *Carry On, Jeeves* because it was a T-A-B Club selection last spring.)

The debate will carry my case before the public, and I have a hunch there'll be a lot more recruits for Clovis. Anyway the debaters have to read all of the Jeeves stories and all of the Clovis stories and be able to quote from the escapades of both, before they can even argue. Practically brilliant, isn't it?

Nick Martin



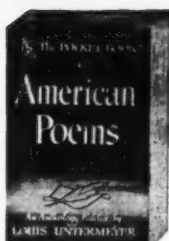
A Message from the Papashvils to T-A-B Club Members

"Anything Can Happen . . . in Books"

A great many strange and wonderful things have happened to George Papashvily since the age of 12, when his father gave a prince ten bags of grain to teach the boy to write his name. That was in Georgia, Russia, where George was apprenticed to a swordmaker. After fighting in the first World War in Persia, living in Constantinople, and holding a variety of jobs in the United States, George and his wife Helen still say:



"Anything can happen—in books! You may sail with Drake; take a rocket ship to the moon; discover radium by the Curies' side; laugh with Mr. Pickwick; star in a movie; or listen to Plato as he sits talking under a Grecian sun 23 centuries ago. And, even more exciting, the greatest adventure in the world, you can meet all kinds of people and have them for your friends. The whole world and all the people in it are yours to know and understand."



BOOKS FOR OCTOBER

1. OLIVER TWIST Charles Dickens

Life in the workhouse was so cruel that Oliver Twist decided to run away to London, where he fell in with a gang of thieves. The burglar, Bill Sykes, the pickpocket, "Artful Dodger," and others did their best to turn Oliver into one of the gang. Oliver experienced shootings, burglaries, felonies, and a murder before he escaped their vicious clutches. In his day, Charles Dickens was so popular in this country that Americans stood in line all night to get tickets to his public readings.



2. POCKET BOOK OF AMERICAN POEMS

Edited by Louis Untermeyer

Who is your favorite poet? Whoever he is, you will find his poems in this collection, for it contains the best of 74 of our poets. Both old and new favorites are represented—such as William Cullen Bryant, Ralph Waldo Emerson, Carl Sandburg, and Edna St. Vincent Millay. You are bound to discover many new favorites. Compiler Louis Untermeyer is a distinguished editor and author of works of verse and prose.

3. ANYTHING CAN HAPPEN George and Helen Papashvily

This is the story of the making of an American—a thrilling adventure, indeed. The many funny things that happened to George weren't so funny at the time. His story is beautifully told by himself and his wife, Helen. Their book made best-seller lists soon after it was published. Orville Prescott, the *N. Y. Times* book reviewer, called it "a book that bubbles with laughter and high spirits, that glows with gentleness and affection, that sings with joy in life itself."

4. OH, YOU TEX! William MacLeod Raine

This story of Western adventure rings true. Raine really knows what our country was like during the days of the Civil War. His "Tex" is a mighty attractive hero. His adventures with bad men, Mexicans, and Indians are thrilling and exciting. There is a charming romance interwoven with these spirited incidents. If you crave the wild, free life of the old-time West, this is tops.

5. THE SECOND BELIEVE IT OR NOT

Robert L. Ripley

Ripley has been called a liar for his stories (illustrated with his own drawings) about the headless hen, the seasick fish, the rainstorm of fishes and frogs, and hundred of others. But author Ripley doesn't mind; he can prove every fantastic statement from his enormous scrapbooks. He has a staff of 28 experts who help him collect these facts.

Not too Late to Join Your Local T-A-B Club

If you missed the trolley last month when your local T-A-B Club got underway and have been kicking yourself ever since, we have good news for you! It's not too late for you to join right now and still have the benefit of choosing from any of the September titles (see September 22 issue), as well as the October books, described on these pages.

The cost of T-A-B Club books is almost too good to be true. The cost per book—25¢! And after four of these gay, colorfully bound Pocketbooks have found their way to your personal book shelf of favorites, you may select a fifth one at no cost. That adds up to just one thing—five good books for a dollar.

The advantages are many, the procedure is simple. Here's all you do: If there is a T-A-B Club in operation in your school—just check on the coupon, below, the books you wish to purchase and hand it, with your money, to the Club secretary. If no T-A-B Club exists in your school, your teacher will probably be glad to send in the coupon in her copy of *Scholastic Teacher* for full details about how to organize a CLUB and the necessary materials—or, a group of you can organize and run it yourselves, as so many high school students are doing. (Individual members cannot be accepted. You must join through a local T-A-B CLUB.)

There are no membership dues, no individual obligation to buy a certain number of books; there's only one requirement: a minimum order of ten books from a Club, and the only contract you make when you join your T-A-B Club is to enjoy yourself—enjoy reading and owning your own books. It can't happen too soon—but it can happen today—to you—through T-A-B Club.

Teen Age Book Club October Titles

1	OLIVER TWIST
2	POCKET BOOK OF AMERICAN POEMS
3	ANYTHING CAN HAPPEN
4	OH, YOU TEX!
5	THE SECOND BELIEVE IT OR NOT

↑ Check titles wanted above
then hand in with 25¢ for each book ordered

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Wildroot Cream-Oil
Because He Flunked
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* of 327 Burroughs Drive, Snyder, N. Y.

The Thousand Dollar Bill

(Continued from page 26)

cause you to lose your job. And fear makes you no good to yourself, and little good to your boss. You think of everything but the one thing that you should think of, and that is that the price you pay for the job may be more than the job is worth. A thousand-dollar bill might not mean much to you now, Mr. French, but if you had found a thousand-dollar bill when you were my age, what would you have done?"

"Well, I don't know exactly. When I was your age, I was working for the general store in Fairview. A thousand-dollar bill would have bought the whole store, and I'd have bought it, not because I wanted to engage in that kind of business but solely for the personal satisfaction I would have had in ordering that old miser Joseph Green out of the place. I suppose you feel the same way about me. Well, there was a time when you might have had the whole place for a thousand dollars." He laughed.

Henry smiled and said, "How much do you want for it now, Mr. French?" And this turned the whole thing into a joke. And while they were both laughing at it, the telephone rang. It was Dolly Summers, calling Henry.

"Hello, Henry! I'm glad I got you. I was so excited I didn't know what I was saying, but I think you're right. You tell Mr. French exactly what you think of him. That girl reporter who runs the society page for the *Chronicle* was around here. She wanted to know when we were going to be married."

"Well, what did you tell her?"

"I told her you were resigning your position, and as soon as everything was straightened out, we would call her up."

"Call her up at once, darling, and tell her that everything is going through as per schedule and that we're going to take that house on Maple Street within the coming week."

"I'll call her up at once. Darling, you're wonderful."

He hung up the receiver, and Mr. French remarked, "You seem to be sailing ahead with all burners on. Have you made any definite plans yet?"

"Yes, Mr. French, my plans are very definite. The first thing I decided was that indecision should be avoided, and that even if I haven't anything definite I'm going to be definite. And the second thing is that from now on I'm going to say what is in my mind."

"How long do you think the thousand dollars will last you?"

"It mightn't last me ten minutes, but it's going to start me."

"In a business of your own?"

"I don't know. I mightn't need it at

all. You know, if you have cash put away, your credit is good."

"Well, there's something in that. Still, until you find something you might remain on here. Would you listen to a proposition?"

"Yes, I would."

"Well, Henry, all you've got to do is go ahead with the confidence you've displayed in yourself this morning, and I'll let you write your own ticket."

"What would that ticket look like?"

"Well, an offer that is not generous is no offer at all. Let me propose three things—a contract for three years; full commission on all business that comes to the firm through you; and a twenty-five dollar raise, starting at once, with an increase the second year and another the third."

Henry called Dolly at once to tell her that he had not resigned.

Dolly said, "Gee, there's been more excitement here in the last hour than there's been in ten years. The telephone's been ringing every minute. The whole town's asking what you're going to do with the thousand-dollar bill."

"We might frame it, just for luck. See you later. Goodby."

The luncheon with Mr. Young lasted until almost three o'clock. Henry returned to the office and casually ordered a clerk to write up the policies for the *Fairview Chronicle* "as per terms quoted!" And then he said, "Mr. French wants to look them over before they are sent out. I'll be back in an hour."

He hurried over to see Dolly and told her about the terms of the new contract with French & Jones. He also told her how the editor was going to write an editorial about "Fairview, an Old Man's Town."

"But one point was left open," Henry said. "Mr. Young said he could quote the remarks in his editorial as coming from 'one of the younger set.' But it would be better if he could name the person. I said I needed a little time to give him my answer."

"Well," said Dolly thoughtfully, "I suppose if it comes out bad, you don't want your name attached to it, and if it comes out good, you'll want the credit for it."

"That's the whole thing in a nutshell."

"Well, that doesn't seem right to me. If you believe in what you say, I think you should be willing to stand by it."

That afternoon, when Henry got back to the office, he had another interview with Mr. French.

"Before I sign that contract with you, Mr. French, there is something I want to tell you. It is possible I may be tarred and feathered or ridden out of town on a rail, so you ought to put in a

clause to protect yourself. This editorial that the *Chronicle* is printing tomorrow . . ."

He went on to explain what it was all about, and when he was through Mr. French remarked, "Well, it's about time something happened in this town. You're certain to have more support than you imagine, mark my words. And as for the contract, we'll take a chance on that."

The next day, Saturday, the story of the thousand-dollar bill was on the front page, and there was also a little box saying: "What is wrong with Fairview? An open attack that demands an answer! See page 5 editorial."

That night the old men of the town council held a meeting, in which they framed a long reply to be printed in the *Chronicle*, but they could not agree on the facts or on the language, and twice during the meeting they telephoned Henry. The first time their spokesman said, "We are taking up this matter with our legal advisers. We feel that your remarks are libelous. What we should like to know from you is: Are we right in assuming that the remarks attributed to you in this morning's paper are correct? In other words, have you been quoted correctly?"

Henry replied, "Yes, every word of it is correct. And there's a lot more that hasn't been said that you can expect to come later."

An hour later the telephone rang again. This time the old men said nothing about libel, but they felt that the criticism against them was unjust. "If the younger people of the town of Fairview had any criticism, they might have come before the council at any public meeting and aired their grievances. The council was always ready to listen, they would like to know what other matters Henry referred to, so they could reply to them too."

"You have enough to do to reply to the statements in this morning's paper. I'm not willing to place my cards in your hands, but I am willing to put them down on the table and let the public decide. The *Chronicle* has promised to give me a chance to reply to your answer. And that is all I have to say."

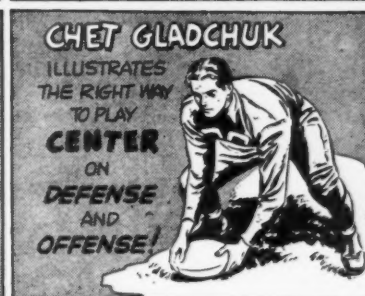
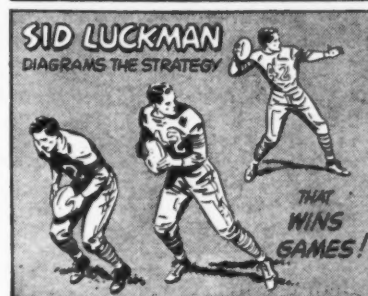
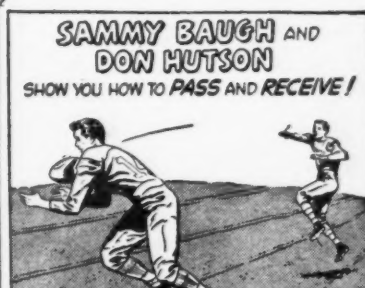
The council had never faced an open broadside like this before and they were unable to deal with it. The type-written statement they gave to the *Chronicle* said that if the younger people of Fairview wanted a representation in the city council they had only to elect someone who was over twenty-one years of age and could qualify. And that was all—except that a full reply to the charges would come later.

Fairview seemed to take on a new

(Continued on page 37)



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BOY dates GIRL



Everyone will like your date — if you introduce him with enthusiasm.

by Gay Head

HIS FIRST NAME is Jefferson — but nobody calls him Jeff. He stacks up a steady column of 100 per cents in trig quizzes, but he doesn't know how many victories the football team chalked up last year. He dresses nicely — neat blue shirts and well-tied tie — but Jack Kane, Bud Stark, and Lee Tanner have made plaid shirts and crumpled cords The Thing this fall. He has a sense of humor, though it's a little on the droll side like your Dad's, and he doesn't have the "vocab." (He still thinks a *shark* is a man-eating fish — instead of a girl-eating boy.)

In other words, he's not one of the gang. You, *personally*, think he's okay, but the kids probably figure him a weird.

You said you'd go to the Prom with him. Well — Bud didn't ask you and neither did anyone else. You could be going with *worse* guys. The

question is do you build him up or build him down with the "kids that count?"

Do you tell Madge, "The Prom? Oh, yes, I'm going with Jefferson Ward — you know, the 'big brain' in our trig class," — all the time laughing gallantly as if it were one of those things that every girl has to suffer through once? Or do you challenge Madge with a sparkling, "Guess who asked me to the Prom? Jeff Ward! That keen fellow in trig . . . asked me out of a clear blue sky . . . been dying to know him!"?

At the Prom do you wear your best party manner to show your thanks for being invited to the big dance? Or had you better play the field with lots of winks and smiles for Jack, Bud, and Lee (over Jefferson's shoulder) — to show that this partnership is definitely a whim of the moment and that you'll be AVAILABLE on Saturday night???

WE know it's fun to run around with a certain crowd that's known and in the know. It's nice to know five boys you can call by their nicknames and five girls who will always count you in on their parties. It's fun and it's harmless — as long as that "certain crowd" isn't a closed corporation that fences out all newcomers. But when you begin to be afraid to say what you think or do what you like for fear of risking the gang's disapproval, look out.

Because these symptoms mean that the gang has conquered you. They've snagged enough say-so to dictate your affairs — private and public. And you've lost the will or the way to make with your own opinions. The gang may wear plaid shirts instead of brown shirts, and they may say *Hi* instead of *Heil*, — but your loss of voice still means democracy is on the skids in your social circle.

Frankly, we don't think Jack, Bud, Lee, and satellites set out with intentions to make the rest of you goose-step. Usually, a gang develops out of a group of boys and gals who haven't enough individual self-confidence and poise to step into the spotlight, but who have found that the center of the stage isn't so terrifying when they join the chorus act.

The chorus act is fine for developing the confidence you'll need when you

set off into the world. But if you don't learn to do your song-and-dance well enough to command some attention when your buddies move on to new stages, you haven't made the most of your opportunity. And they will move on — graduation day is coming.

There's no better place to practice speaking your piece than in the bosom of the crowd. If they really are your friends, they'll be the most sympathetic audience you could have.

Maybe Jefferson Wallace Ward is something of an unknown quantity to you and completely unknown to the gang. You think he might be nice — although he's a little "different." (Maybe that's what interests you.) If you tell the gang you think he's nice, interesting, different, and the rest of it, what makes you think they won't take your word for it?

If you think back two years, you may recall that Lee Tanner wasn't always in on your hayrides. He and Jack Kane went to the same camp one summer. In September, Jack told you all Lee was a Real Guy. Before the second week of school was up, every girl who had any hopes at all was hoping for an invite from Lee.

The best thing about traveling with a group of friends, instead of in pairs, is that it increases a hundred times your opportunities of meeting people. There's Jack's cousin's chum, and Lee's sister's friend, and there are friends of friends of friends. Only a foolish crowd wants to limit its activities to the "chosen few." The Open Door Policy makes life exciting.

. . . which means we'd advise playing on Jeff's team comes Prom night. Introduce him to the gang as if you thought you were introducing somebody special. If you put your enthusiasm into it, probably both Jeff and his friends will be quick to suggest swapping a few dances.

Whatever you do, don't *insist* on sticking close to the crowd all evening. Beware of constantly talking about them or peppering your conversation with references to gay times that Jeff hasn't been in on. Give him a chance to get to first base with you. By the end of the evening you *may* be rooting for him to steal home.

If you give Jeff the attention a prom partner deserves, we have a hunch the other boys will look at Jeff and wonder, "What's he got that I haven't got?" And if you give Jeff's interest in you a chance to percolate, they may look twice at you and wonder, "What's she got that I didn't notice before?"

And when everybody looks at everybody else — with interest — a prom is a party. And you're having a wonderful time!

The Thousand Dollar Bill

(Continued from page 35)

lease of life. The telephone company had to put on two extra girls. On Sunday, the old men held another meeting in the afternoon and they decided to invite Henry to speak to them on what the younger people in Fairview expected.

At first Henry refused, saying that he had no authority to speak for the younger set. The council called up Mr. Young; Mr. Young went over to see Mr. French and they both drove to Henry's house. But Henry was around the corner looking over the house on Maple Street with Dolly.

The landlord was saying, "Well, Mr. Armstrong, you've certainly got things stirred up in this quiet little town. And if you want to sign a lease on this place I can give you an attractive figure, for I'd rather have someone in this house who's more responsible than a fly-by-night."

The Monday morning *Chronicle* carried an account of the special meeting of the councilmen at which they heard criticisms and charges from young Henry Armstrong. There was also an editorial commending the action of the city council in appointing Armstrong to fill the vacancy caused by the death of one of the members some months before. And it also commended Mr. Armstrong's willingness to work with the council in the face of his minority handicap, for the old men could outvote him.

This all meant more business for French & Jones. People whom Henry had not seen for over a year wanted to make appointments.

But on Friday, exactly one week after Henry had found the thousand-dollar bill, he and Dolly were making out a list of things they meant to buy and Henry drew the bill from his pocket. "Well, I guess we'll have to change our lucky bill," he said. "It would have been nice to put it away." Then he examined it closely, and even scratched it with his finger nail.

"Look, Dolly. There is something funny about this. See here. There are no silk threads in the paper. The little red marks are only printed on and there are no blue ones. Even a dollar bill has red and blue threads that are buried deep in the paper."

He drew a dollar bill from his pocket and compared it with the lucky thousand-dollar note. It was evident that the found note was counterfeit.

Henry did not know what to say. But after a brief silence he smiled and said: "Well, I guess that cooks our goose. We might as well tear up the list of things for the house. It's a good thing, Dolly,

we didn't try to cash this. We'd have been the laugh of the town."

Dolly laughed. "Yes, it is funny!" she said, and she laughed some more.

"I don't see the joke," said Henry.

"Well, instead of tearing up the list of things for the house, we'll make it bigger and better and longer. And I'm glad that the bill is a counterfeit. Now nobody will claim it, and we can keep it for luck."

"I suppose you'd like to frame it?"

"Yes. What difference does it make if it's real or not real? This bit of paper released things that were in you all the time. It made you believe in yourself. And this confidence would not have broken out if you'd known the bill was a counterfeit."

"I guess that's right," said Henry.

"And what's more, it's shaken up the whole of Fairview. You've had a raise in salary; you've done more business for your firm than anyone has ever done in a single week; you've had at least ten thousand dollars' worth of publicity; and you've secured a seat on the city council—the youngest member in the history of Fairview. What more would you like? The bill has accomplished its purpose just as well as if it had been genuine. How much do you expect to get for a thousand dollars?"

"Don't forget," said Henry—"add a dollar to the list for framing the thousand-dollar bill." And they both laughed so hard that tears came to their eyes.

How to do well with a mademoiselle



1. That French gal in your class who's here for some lend-lease learning is certainly an eye-ful from the Eiffel. In order to further Franco-American relations, start off by wearing un tres beau Arrow Shirt, Arrow Tie, Arrow Handkerchief.



2. Her first glimpse of that famous Arrow Collar (with a neatly knotted Arrow Tie beneath it) puts a gleam in her eye. Now's the time to hand her your Maginot line in your best text-book French! "Mam'selle, vous êtes magnifique!"



3. Some French pastry at the Sweet Shop keeps things in the right mood—and a tête-à-tête gives the gal a perfect close-up of how that shirt really trims your torso. Now things are moving, n'est-ce pas?



4. Voila! A little American ingenuity (and a lot of Arrow) and the gal is hooked, tout de suite! MORAL: Toujours l'amour. Toujours Arrow Shirts, Ties, and Handkerchiefs. At your dealer's. Cluett, Peabody & Co., Inc.

ARROW

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MOVIE CHECK LIST

✓✓✓Taps, don't miss. ✓✓Worthwhile.
✓✓Save Your Money.

Drama: ✓✓Hamlet. ✓✓Macbeth.
✓✓Station West. ✓✓The Babe Ruth Story.
✓✓The Decision of Christopher Blake.
✓✓Key Largo. ✓✓Sofia. ✓✓The Loves of Carmen.

Comedy: ✓✓Apartment for Peggy. ✓✓A Date with Judy. ✓✓Two Guys from Texas.
✓✓The Return of October. ✓✓Life with Father. ✓✓The Luck of the Irish.

Musical: ✓✓A Song is Born. ✓✓Mickey.
✓✓Luxury Liner. ✓✓Easter Parade. ✓✓That Lady in Ermine.

Documentary: ✓✓The Secret Land.
✓✓The Illegals.

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Scholastic Magazines accept stamp advertisements only from reliable and trustworthy stamp dealers. Our readers are advised to read an advertisement carefully before sending money for stamps. If the advertisement mentions the word "approvals," the stamp dealer will send you in addition to any free stamp or stamps you pay for in advance, a selection of other stamps known as "approvals." Each of these "approval" stamps has a price clearly marked. If you keep any of the "approval" stamps you must pay for them and return the ones you do not wish to buy. If you do not intend to buy any of the "approval" stamps return them promptly, being careful to write your name and address in the upper left-hand corner of the envelope in which you return the stamps.

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JAMESTOWN STAMP CO., Dept. 12, Jamestown, New York

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STAMPS

Rough Riders

THE 3-cent Rough Riders Commemorative Stamp, to be placed on first-day sale at Prescott, Arizona, October 27th, shows a statue of Captain William Owen "Bucky" O'Neill, of Prescott, on his horse. In the Battle of San Juan Hill during the Spanish-American War, Captain O'Neill was killed in the charge up the hill. The stamp is being issued 50 years after this famous battle in Cuba on July 1, 1898.

Prescott, Arizona, was one of the



recruiting centers for the Rough Riders. The first-day sale will take place on the anniversary of the birth of Theodore Roosevelt on October 27, 1858.

"Rough Riders" was the nickname given the First United States Volunteer Cavalry. It was first used in war despatches from Cuba sent by the famous war correspondent, Richard Harding Davis.

Theodore Roosevelt, with Colonel Leonard Wood, organized the Rough Riders. To join the regiment, men had to be expert shots and good horsemen.

The bravery of the Rough Riders at San Juan Hill was brought to the attention of the American people through Richard Harding Davis' newspaper stories. "Teddy" Roosevelt and the Rough Riders became national heroes.

Stamp collectors may obtain as many as ten first-day cancellations of the new stamp from the postmaster at Prescott, Arizona. Self-addressed covers (envelopes) should be enclosed for as many first-day cancellations as you want. Also send a money order or postal note to cover the cost of the new stamps.

307 All Different 10c

You will find scores of new varieties here for your collection! Big and little stamps, bisected stamp, Commemoratives, triangles, high values! Bicolored Beauties! Strange countries! Every stamp is different. Every stamp one you will delight in owning. Think of the fun you will have! All for only 10c to approval applicants. Write today and receive special Ionian Island Stamp extra.

GARCELON STAMP COMPANY, Box 494, Calais, Me.

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China Confucius Issue of 4 different mint stamps — Yours FREE if you ask for foreign approvals.

MODERN STAMP SERVICE

Box 12, Dept. 200, Wakefield Station, N. Y., N. Y.

Gathering of the Falcons

(Continued from page 31)

ing part in the festival as a separate group.

"If they wanted to be in our Slet," one boy protested, "they could have joined the Sokol as we have and participated in our exercises along with us."

Sokol members also disliked the fact that the trade unionists' performance demonstrated a Russian-type of gymnastics instead of the traditional Czech exercises. After the trade unionists performed, we noted that most of the few people who were applauding were clapping with the backs of their hands. A few moments later when the regular Sokol marched back into the stadium, there was a deafening roar of applause.

The afternoon's program was concluded with a camping demonstration by the Boy Scouts. The Scouts marched onto the field, and minutes later—at a given signal, a hundred tents sprang into the air simultaneously. After pitching camp, they went through a series of athletic maneuvers. It all looked familiar—until at another whistle signal, a large group lined up and began throwing what we assumed were baseballs. But we couldn't understand why the boys threw themselves on their stomachs as soon as they had pitched the ball. Someone explained to us they were practicing throwing hand grenades.

On the whole we watched the Slet with mingled sentiments. On the one hand we were impressed with the tremendous display of health and physical fitness. It was an inspiring thing to see a nation's youth rallied together with such patriotic fervor.

On the other hand, we couldn't help but be slightly alarmed at the thought that here was the cream of the nation's youth—already organized in one body—already trained to act in unison at a leader's command. All the Communists have to do is change the leadership of the Sokol, and they will have a mighty big chunk of Czechoslovakia's manpower in their fist.

However, it was hard for us to take an entirely pessimistic view on the future of the Sokol when we talked with some of the alert, young participants in the festival after the Slet.

When we asked one 16-year-old boy what he thought was the most important thing for U. S. students to know about his country—the \$64 question with which we concluded all of our summer interviews with European students—he thought for a long minute.

"I would like them to know," he said finally, "that the Czech nation is a nation of educated people who love freedom, who are used to freedom, and who—even if they don't have it now—will never be happy until they regain it."

Attorney Hamberger

(Concluded from page 28)

mation about nursing. Then she could write a paragraph on what she learned. She should visit a hospital and talk to nurses. It's very practical to see them in action. She also can interview office workers. She can visit secretarial schools and talk about courses offered and what opportunities there are for employment. Hap Romano will discuss the *Roundup* section."

"After a little research, you should prepare an outline describing each of two or three vocations which especially interest you," Hap began. "Before you start outlining, consider the entire job field—select a *kind of work* rather than a *specific job*. For example, consider the entire field of engineering, rather than just electrical or mechanical engineering. Specific jobs change with the times, but kinds of work change little.

"Your outline ought to cover such items as: What physical requirements must you have for the job? What education, mental ability, personality, and emotional traits are needed? How well do you meet these requirements.

"Next measure each vocation you're interested in by three yardsticks: (a) *happiness*, (b) *opportunity*, and (c) *income*.

"a. *Happiness*. Will you enjoy the work? Will it be interesting to you three months or even ten years from now? Will the work challenge you to do your best? Or will it become a dull routine?

"b. *Opportunity*. What are your chances for a career in the field—for getting ahead? Is the field overcrowded? Is it a field that flourishes in good times and 'folds up' when times are difficult?

"c. *Income*. Too many of us pay too much attention to income when we begin hunting for a job—and not enough attention to happiness on the job and to opportunity for future promotion and pay raises. Be content to start at a modest beginning wage. If there are opportunities for advancement and you are qualified, you will work your way up the ladder, a step at a time. With contentment and opportunity, you shouldn't worry too much about income."

"Your Honor," Hazel smiled, "my witnesses have explained how to make a career kit. I believe every student should have one. I rest my case."

"Sold!" Dick concluded, pounding his gavel enthusiastically. "I'm on my way to buy that little black book right now!"

"At our next meeting, Dave Roth's committee will discuss: *Should high school students have part-time jobs?*"

William Favel, Vocational Editor



Facing Facts

He was much more enthusiastic over the looks of his wife than his friends were.

"She's marvelous," he declared. "She just floated down from heaven and landed in front of me."

Whispered one of the listeners: "Too bad she landed on her face."

Magazine Digest

Our Baby President

FDR was a terrific kiddier when he liked you. He liked James Rowe (one of his White House assistants) and always called him "Jamey." Rowe once told FDR that he wished he wouldn't call him Jamey.

"Call me Jim," he suggested. The President said he couldn't do that.

"Tell you why," FDR continued. "When I was little, my mother always called me 'Baby.' She kept calling me Baby even when I got to be Governor of New York. One day I begged her to stop, as it embarrassed me."

"I don't get it," said Jamey.

"Well," well'd Roosevelt, "I couldn't get my mother to stop calling me Baby, so I don't see why you should get me to stop calling you Jamey!"

Walter Winchell in Magazine Digest

A Bold Front

Pookie: "That conductor glared at me as if I hadn't paid my fare."

Ed: "What did you do?"

Pookie: "I glared right back at him as though I had!"

Canadian High News

Small Tale

A man had the habit of telling tall stories. He and his wife were going to attend a banquet one evening, and she warned him that if his stories got too tall, she would step on his toe as a warning.

At the banquet he started telling about his recent trip to the coast, and of a ship he had seen: "It was 2000 feet long, 500 wide. . . ."

Just then his wife stepped on his toe. ". . . and two feet high," he finished weakly.

Magazine Digest

The Gambling Man

Tristan Bernard, the French playwright, always wore a yachting cap when he stayed in Monte Carlo. "I bought this yachting cap with my winnings at roulette," he used to say. "With my losses, I could've bought a yacht."

Magazine Digest

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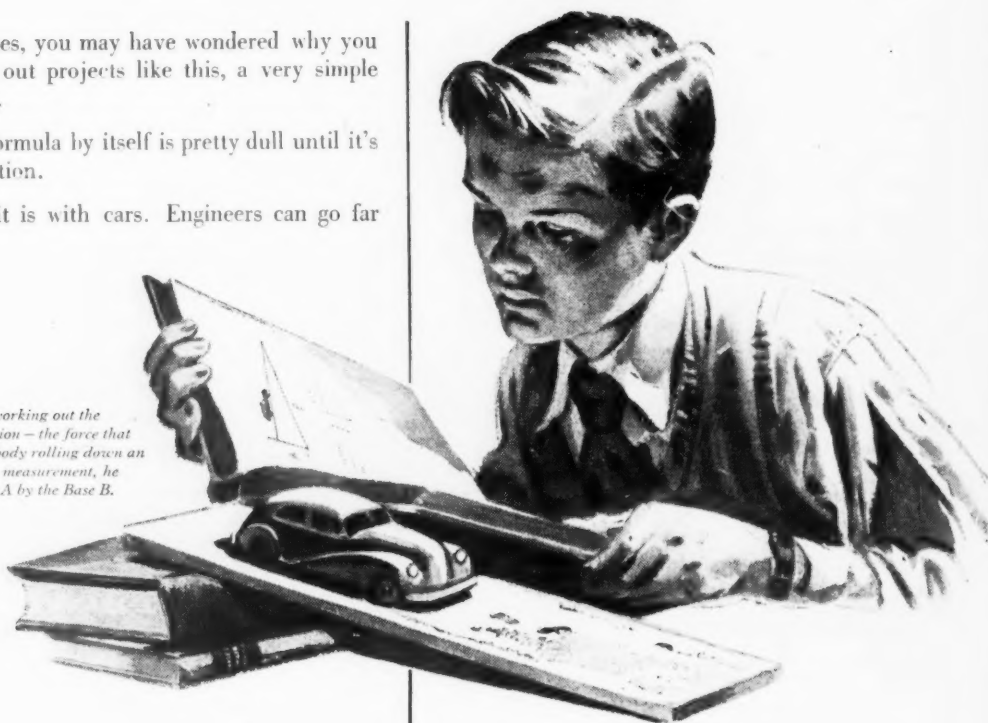
Why is a science class like an automobile proving ground?

IN science classes, you may have wondered why you had to work out projects like this, a very simple study of friction.

It's just that a formula by itself is pretty dull until it's proved out in action.

That's the way it is with cars. Engineers can go far

This student is working out the measurement of friction—the force that opposes motion—of a body rolling down an incline. To get this measurement, he divides the Height A by the Base B.



with formulas—but they can't be sure their cars are better and better without plenty of proving.

So years ago General Motors took 1,268 acres of Michigan countryside and changed them into a great project for proving their products in action. At this Proving Ground, cars of all makes travel millions of tough miles every year. They're bounced over rough roads, raced on speedways, driven for hour after hour and day after day to test their staying power.

Here you can watch engineers balance cars on huge scales—photograph curves of motion—check for better seeing—study figures on roominess to the thinnest slice of an inch.

When they're through, these General Motors men have *proof*—proof that a certain brake stops faster, that you can see better out of a new windshield, that a new way of shifting is easier on the driver.

They also have facts and figures which develop new formulas for building better cars each year.

It is true that just as you could learn the sciences without projects, GM could make cars without the Proving Ground.

But—they wouldn't be *GM* cars. They wouldn't have that *extra* measure of solid quality that stamps every GM automobile.

Yes, the Proving Ground is one of the very big reasons why most car owners will tell you that *you can't beat a GM car for all-round, dollar-for-dollar value.*

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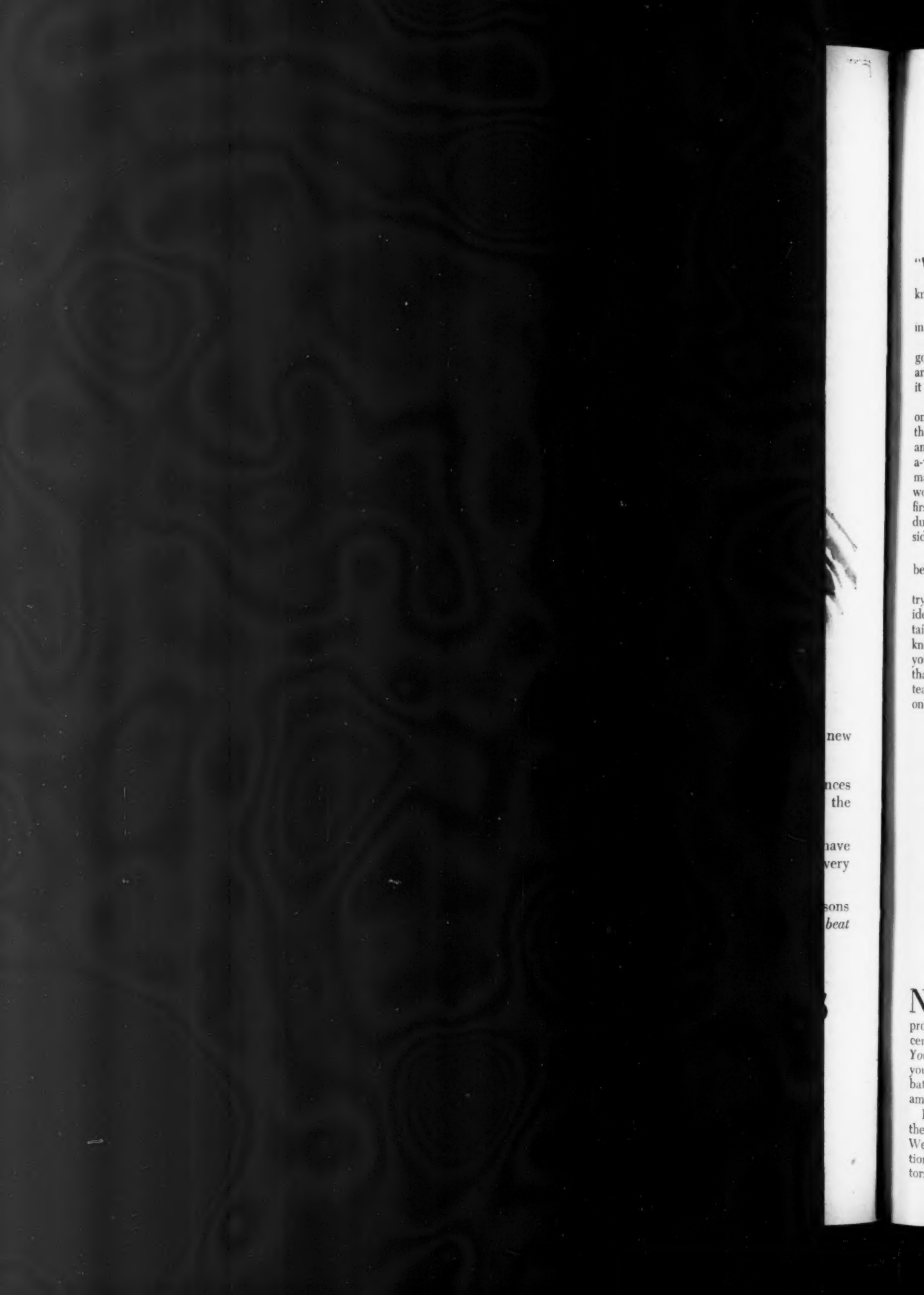
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I Want to Use a Film

"YES, I do want to use films—and filmstrips, too. But . . . well, I just don't know where to begin."

"Are there films or filmstrips or slides in my field? Who has them?"

"How can I tell if a film will be good? Doesn't it take a lot of time to arrange for films? I'm terribly busy as it is!"

Sound familiar? Then you're just the one we had in mind when we made up the two lists you see below. (If you're an "expert" or live in a well organized a-v area, we won't need to tell you how many ways you can put the lists to work.) This, so far as we know, is the first annotated list of visual aids producers and distributors to appear outside film library files.

"All right," you say, "where do I begin?"

Begin with your classes. For a starter, try thinking of those hard-to-put-over ideas or facts that make you dread certain weeks in every school year. You know those times—when you're sure your students have extra-low I. Q.'s and that you were never cut out to be a teacher. Maybe it's the weeks you spend on *A Tale of Two Cities* or the ones

on foreign trade or the Federal Government. Your students just don't get it. Right there, audio-visual aids can give you a hand.

First, pick your problems. Then take this list and look through its annotations. You'll see "social studies" or "English" or "public affairs" or "geography." Probably you'll find between five or ten sources that look right for your needs.

Next, take a postal card for each source, and write for catalogues and information about your problem subject. Producers and distributors will be glad to draw your attention to appropriate films. Later, with catalogues and these hints in hand, pick the materials which you think would be best and send for preview prints.

Here, we must admit, is a snag for the teacher who plans to rent only. Producers and distributors do not like to send preview prints unless you want to buy the materials. If you do plan to rent—and we know many of you do—try to work through a nearby film library, university extension service, or similar agency to get preview prints. Perhaps

your nearest dealer will help you, too. (Though you'll almost always buy filmstrips and slides—not rent—the problem of previewing is the same.) Needless to say, you should take advantage of any and all sources of selection and evaluation advice, especially within your own community.

After you've previewed the materials, you'll be ready to order. Follow directions given by your sources. Always try to place your orders—especially for rent—well in advance of your needs.

Now, to our list: Annotations are purposely brief. They refer to the types of films or filmstrips available. Where you find the term "classroom films" it means films specifically designed for school use, while "educational films" are designed for a wider audience. Both types are useful. We've included "entertainment" sources for the sake of special assemblies and the like. Be sure to find out about use restrictions on such films.

This list is not complete. We have selected a representative group of sources among commercial producers and outlets. This does not include any of the hundreds of industries and other organizations which offer films free. For these, your best source is *Educators' Guide to Free Films* (see page 38-T for publisher). Happy hunting!



To Awaken the Community

NEWS for you—as a high school teacher—and everyone interested in promoting democratic attitudes is a recent 16 mm. film release, *Make Way for Youth*. It presents the story of how young people in one community combatted prejudice and group tension among themselves.

Responsible for this production was the Youth Division of National Social Welfare Assembly, representing 21 national youth-serving organizations. Actors and actresses were young residents

of Madison, Wisconsin, where the film was "shot." Melvyn Douglas is narrator.

The story is dramatic, showing how one boy's death in a gang fight led to the establishment of an inter-organization Youth Council, a youth center, and a new awakening for the community.

Your school and other youth organizations in your town can buy or rent *Make Way for Youth* from Association Films, 347 Madison Ave., New York 17, N. Y. (Other offices are in Chicago, Dallas, and San Francisco.)

Film Sources

"P." stands for producer, "D." for distributor; "si" and "sd" mean silent and sound, respectively. Unless otherwise noted, films from these sources are 16 mm. sound, usually for rent or sale.

★A. F. Films, Inc. P. and D.

1600 Broadway, New York 19, N. Y. France and possessions, art, motion picture. French films adapted, with English sound track.

American Museum of Natural History P. and D.

Central Park West at 79 St., New York 24, N. Y. Si and sd, on natural science and history, social studies.

★Association Films D.

347 Madison Ave., New York 16, N. Y. Films from many sources; English, social studies, sports, religious, etc. Free and rental, si and sd.

Brandon Films, Inc. P. and D.

1600 Broadway, New York 19, N. Y. Si and sd, some 35 mm., some color; general list of educational and entertain-

ment, some special foreign language features, shorts.

British Information Services D.

30 Rockefeller Plaza, New York 20, N. Y. All phases of life in Britain and the Commonwealth. Many films on community life and problems applicable to U. S. social studies. Films are produced in Britain.

Castle Films, Division of United World Films D.

30 Rockefeller Plaza, New York 20, N. Y. Largest outlet for U. S. Government-produced films — U. S. Office of Education, Dept. of Agriculture, etc. Social studies, agriculture, and vocational subjects.

Cathedral Films P. and D.

6404 Sunset Blvd., Hollywood 28, Cal. Color and black-and-white, si or sd. Religious subjects; Christmas films.

China Film Enterprises of America, Inc. D.

35 Park Ave., New York 16, N. Y. China and related subjects.

Coronet Instructional Films P. and D.

Coronet Bldg., Chicago 1, Ill. Classroom films on natural and social sciences, language and study skills, health, business, guidance, physical education. Usually 10 min., black-and-white or color.

Educational Film Library Association D.

1600 Broadway, New York 19, N. Y. A few films produced by members of EFLA.

Encyclopaedia Britannica Films, Inc. P. and D.

Wilmette, Illinois. Classroom films in sciences (several grade levels), geography, American history, art, music, health, social studies, home economics, athletics, and child study.

Film Highlights, Inc. D.

330 W. 42 St., New York 18, N. Y. Entertainment films for schools.

★Film Program Services D.

1173 Ave. of Americas, New York 19, N. Y. Recommends and obtains public affairs and cultural films from all sources.

Films, Incorporated D.

330 W. 42 St., New York 18, N. Y. Feature length films and shorts in 16 mm.; also educational subjects.

Films of the Nations, Inc. D.

55 W. 45 St., New York 19, N. Y.; distributed by Nu-Art Films (see p. 32-T). Films from and about other countries, for international understanding and social studies. Requests referred to regional offices.

General Pictures Productions, Inc. P. and D.

621 Sixth Ave., Des Moines 9, Iowa. Seven films on educational subjects, one on schools — public relations.

Heidenkamp Nature Pictures P. and D.

538 Glen Arden Dr., Pittsburgh, Pa. Nature films, especially on birds.

Hoffberg Productions, Inc. D.

620 Ninth Ave., New York 18, N. Y. Music, travel, sports, miscellaneous subjects. New releases will stress music.

Hollywood Film Enterprises P. and D.

6060 Sunset Blvd., Hollywood 28, Cal.; distributed by Harry Grubbs, same address. South America and other geography subjects.

Ideal Pictures Corporation D.

28 E. 8th St., Chicago 5, Ill. Large distributor of educational and entertainment films. Branch offices.

Institutional Cinema Service, Inc. D.

156 Broadway, New York 19, N. Y. Educational and entertainment films, si and sd.

International Film Bureau, Inc. D.

84 E. Randolph St., Chicago 1, Ill. General list in education; many British and Canadian subjects.

★International Film Foundation, Inc. P. and D.

1600 Broadway, New York 19, N. Y. Documentary films on Russia, Poland, Italy; social studies, international relations, and others. Julien Bryan-made films.

International Geographic Pictures D.

1776 Broadway, New York 19, N. Y. American history films.

The Jam Handy Organization P. and D.

1775 Broadway, New York 19, N. Y. Vocational training, safety, science subjects.

★Knowledge Builders P. and D.

625 Madison Ave., New York 22, N. Y. Science, social studies, mathematics.

(Continued on page 32-T)

Special Films for U. N. Week

FOR United Nations Week this year, the Association for the U. N. has prepared a list of forum topics, one for each day, October 18 through 24. To go with these topics, A. A. U. N. and Film Program Services chose a set of films. Space prohibits our printing the whole list, but here is a selection, listed by the days of U. N. Week, with forum themes. (All are black and white sound films, unless otherwise noted. All may be rented.)

Oct. 18 — Theme: Origin and background of United Nations — the U. N. at work. Film: *People's Charter*. 17 min. Official U. N. film on background and purpose of United Nations.

Oct. 19 — Theme: Social Achievements and Objectives of the U. N. Films: *First Steps*. 11 min. U. N. film on care and rehabilitation of physically handicapped children. *Boundary Lines*. 10 min. Color. How imaginary lines divide people within and between nations. *Common Concern*. 20 min. U. N. Food and Agriculture Organization planning. *ILO*. 11 min. Story of International Labor Office. *Hungry Minds*. 10 min. Educational reconstruction. *Seeds of Destiny*. 20 min. Army-UNRRA film on hunger and destitution of war areas.

Oct. 20 — Theme: Economic Achievements and Objectives of the U. N. Films: *Round Trip*. 20 min. Twentieth Century Fund's presentation on foreign trade. *Italy Rebuilds*. 20 min. Julien Bryan film on Italian reconstruction — applicable to Europe as a whole.

Oct. 21 — Theme: Political Achievements and Objectives of the U. N. Film: *Pattern for Peace*. 16 min. Official U. N. film on meaning and implications of the Charter; discusses the Veto.

Oct. 22 — Theme: Dependent Territories and the U. N. Films: *Indonesia*. 17 min. March of Time film, overall discussion. *Indonesia Calling*. 18 min. Story of Indonesia's fight for independence; exceptional film. *Native Earth*. 20 min. New Guinea under Australian leadership; leads discussion of trusteeship.

Oct. 22 and 24 — Theme: The Role of the U. S. in United Nations Future Prospects. Film: *Arturo Toscanini*. 32 min. Toscanini conducts Verdi's "Hymn of the Nations"; inspirational.

Most of these films are available through film libraries near you. If you cannot obtain them locally, write us for distributors or, if you would like them to direct from one source, write Film Program Services. (See film-



Official United Nations Photo

From U.N.'s Oscar-winning *First Steps* — about handicapped children.

source list on this page for FPS address.)

SPECIAL! Ready just in time for United Nations Week is *Highlights of the United Nations Year, 1947-1948*, a 10 minute film made by United Nations Film Board. We think it's just exactly what you've wanted to make current U. N. issues real to your students.

Every section of U. N., with a major international event in its field, shares the footage. Among scenes included are the General Assembly during Palestine debates, U. N. Headquarters in action, Gandhi's death, Indonesia, FAO and other conferences. Film Program Services (see above) is releasing the film, which rents for \$2 and sells for \$25.

a Special Assistant without salary - for your teaching staff



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EQUIPMENT for the Resource Age

Where to turn for projectors, recorders, screens and playbacks

THERE are roughly four ages of Education:

The Slate Age

The McGuffey Reader Age

The Blackboard Age

The Resource Age, which we are now entering.

Bricklayers continue to rely on trowels but the modern teacher has a beltful of new tools and resources. So heartily has the modern teacher embraced the machine age that a great equipment industry has arisen to serve him. To equip yourself for the Resource Age inquire into these sources of film and slidefilm, and opaque projectors and records.

Watch also the Sound Advice and New Equipment departments prepared by Dr. William J. Temple for *Scholastic Teacher*.

Equipment Sources

Key: Names and addresses given are those of manufacturing and/or distributing company. Where special trade name exists, it is included in parentheses. Individual abbreviation keys precede each part.

16 mm. Sound Projectors

Ampro Corporation, 2835 North Western Ave., Chicago 18, Ill.
 Bell & Howell Company, 7100 McCormick Rd., Chicago 45, Ill. (Films)
 ★De Vry Corporation, 1111 Armitage Ave., Chicago 14, Ill.
 Eastman Kodak Company, Rochester 4, N. Y.
 Empire Projector Corporation, 60 McLean Ave., Yonkers, N. Y. (Sound King)
 Holmes Projector Company, 1815 Orchard St., Chicago 14, Ill.
 Kolograph Corporation, 628 West Lake St., Chicago 6, Ill.
 Movie-Mite Corporation, 1105 East 15th St., Kansas City 6, Mo.
 Natco, Inc., 505 North Sacramento Blvd., Chicago 12, Ill.
 ★Radio Corporation of America, Camden, N. J.
 ★Revere Camera Company, 320 East 21st St., Chicago 16, Ill.
 Universal Camera Corporation, 28 West 23rd St., New York 10, N. Y.
 Valette, Inc., 1001 East 82nd St., Chicago, Ill.
 Victor Animatograph Corporation, Davenport, Iowa.

Filmstrip, Slide (2x2) and Opaque Projectors

(Key: Op-opaque projector manufactured. These companies usually put out 3½ x 4¼

slide projectors, too; Sp-projector adapted for special uses; Sd-sound projector.)

American Optical Company, Scientific Instrument Div., Buffalo 15, N. Y. (Op.)
 Argus, Inc., 74th & William St., Ann Arbor, Mich.
 Automatic Projection Corporation, 131 W. 52nd St., New York 19, N. Y. (Sd. Soundview)
 Bausch & Lomb Optical Company, Rochester 2, N. Y. Op.
 Bell & Howell Company, 7100 McCormick Rd., Chicago 45, Ill.
 Charles Beseler Company, 243 East 23rd St., New York 10, N. Y.
 ★De Vry Corporation, 1111 Armitage Ave., Chicago 14, Ill.
 Eastman Kodak Company, Rochester 4, N. Y.
 Golde Manufacturing Company, 1214 West Madison St., Chicago 7, Ill.
 Keystone Manufacturing Company, 151 Hallet St., Boston 24, Mass. (Op.)
 Magnavox Company, Fort Wayne 4, Ind. (Sd.)
 Operadio Manufacturing Company, St. Charles, Ill. (Sd.)
 ★Radio Corporation of America, Camden, N. J.
 Society of Visual Education, Inc., 100 East Ohio St., Chicago 11, Ill.
 Sawyer's Inc., 735 South West 20th Place, Portland 7, Ore. (View-Master)
 Three Dimension Sales Company, 4555 West Addison St., Chicago, Ill. (Vivid)
 Mast Development Company, Inc., 2212 East 12th St., Davenport, Iowa, Sp. (Tru-View)
 Viewlex, Inc., 35-01 Queens Blvd., Long Island City 1, N. Y.
 The Visualizer Company, 170 So. Beverly Dr., Beverly Hills, Calif. Sp. (Scribe)

Recorders

(Key: W-wire, T-tape, D-disc, Sp-designed for special uses.)

Air King Products Company, Inc., 1523-29 Sixty-third St., Brooklyn 19, N. Y. (W.)
 Amplifier Corporation of America, 396-398 Broadway, New York 13, N. Y. (T. Magnetape)
 Aurex Corporation, 1117 North Franklin St., Chicago 10, Ill. (W.)
 Brush Development Company, 3405 Perkins Ave., Cleveland 14, Ohio T. and W. Soundmirror.)
 Electric Sound Engineering Company, 4344 West Armitage Ave., Chicago, Ill. (W. Polyphonic Sound.)
 Fairchild Camera and Instrument Corporation, 88-06 Van Wyck Blvd., Jamaica, N. Y. (D.)
 Hoffman Radio Corporation, 3761 South Hill St., Los Angeles 7, Calif. (W. Wirecord.)

Magnecord, Inc., 304 West 63rd St., Chicago 21, Ill. (W.)
 Maguire Industries, 936 North Michigan Ave., Chicago 11, Ill. (D. Meissner.)
 Mark Simpson Manufacturing Co., Inc., 32-28 49th St., Long Island City 3, N. Y. (D.)
 Pierce Wire Recorder, 1328 Sherman St., Evanston, Ill. (W.)
 Precision Audio Products, Inc., 1133 Broadway, New York 10, N. Y.
 The Presto Recording Corporation, 242 West 55th St., New York 19, N. Y. (D.)
 Radio Corporation of America, RCA Victor Div., Camden, N. J. (W. and D.)
 Rek-O-Kut Company, 38-01 Queens Blvd., Long Island City 1, N. Y. (D.)
 Sears Roebuck and Company, your nearest outlet W. (Silvertone.)
 Sound Recorder and Reproducer Corporation, 5501 Wayne Ave., Germantown, Philadelphia 44, Pa. (T. Magnesonic.)
 The Sound Scribe Corporation, 146 Munson St., New Haven 4, Conn. (D. Sp.)
 Speak-O-Phone Recording Equipment Company, 23 West 60th St., New York 23, N. Y. (D. Sp.)
 Tapetone Manufacturing Corporation, 36-06 36th St., Long Island City, N. Y. (T.)
 Webster Chicago, 5610 Bloomingdale Ave., Chicago 39, Ill. (W.)
 Wire Recording Corporation of America, 1331 Halsey St., Brooklyn 27, N. Y. (W. Wireway)
 The WiRecorder Corporation, 7055 Intervale Ave., Detroit, Mich. (W.)
 VIZ Sales Corporation, 335 East Price St., Philadelphia 44, Pa. (W. Wirestone)

Screens

Da-Lite Screen Company, 2623 No. Crawford Ave., Chicago 39, Ill.
 Fowler Company, 750 So. Wabash Ave., Chicago, Ill.
 Radiant Manufacturing Company, 1144 West Superior St., Chicago 22, Ill.
 Raven Screen Corporation, 314 East 35th St., New York 16, N. Y.

Playbacks 2 speed 33 1/3 and 78 rpm

Califone Corporation, 1041 N. Sycamore Ave., Hollywood 38, Calif.
 David Bogen Company, 663 Broadway, New York 12, N. Y.
 Fairchild (see above).
 Mark Simpson (see above).
 O. J. McClure Talking Pictures, 1115 West Washington Blvd., Chicago 7, Ill.
 Philco Corporation, Tioga and C Sts., Phila. 34, Pa.
 RCA Victor (see above).
 Speak-O-Phone (see above).
 Victor Animatograph (see above).

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SCHOLASTIC

4 appealing ways

WHICH of these four methods of using *Scholastic* do you use? Or do you have another method that you like better? If so, write us. These four appealing ways "to serve" *Scholastic* come from a report to a New York City workshop by David J. Lane, Prospect Heights High School. —Editor.

Each issue of *Scholastic* usually contains a special feature article plus several others dealing with domestic and world affairs. The material is both important and interesting. Yet, with the contents of the regular subject syllabus crowding the teacher, how is it possible to teach current events adequately?

What methods are open to him? Shall he teach current events on a given day of each week? Shall he integrate current events with the regular course content? Is there one method or several good methods?

Any group of teachers will vary in their answers to the above problems. In my own case, I have always preferred setting aside one day each week, preferably Monday, for current events teaching, and also integrating current events in my daily teaching wherever and whenever necessary. I have used the following procedures with *Scholastic* magazines.

1. The Committee Report System

Scholastic usually arrives in the early part of the week. I check the contents to find those articles most related to the regular course content and to determine whether the feature articles could serve their best use in immediate discussion or be saved for a future date. For example, a feature article on the Taft-Hartley Act would be saved, if necessary, for our regular work on Labor Problems. After reading the articles I plan to use in class, I refer to the lesson plans for suggested procedures and reference sources. These lesson plans are invaluable guides.

After the magazines have been distributed to the pupils, committees are assigned to do the outside reading to enrich the articles selected for class discussion. Since I use Monday as "current affairs day," the committees have about four days to complete their work. Each week finds new committees assuming outside reading responsibilities.

2. Supervised Study Technique

Another effective procedure is to use the supervised study approach. The

teacher's preparation here is to draw up a series of questions whose answers should be found within the articles to be read. Since there are two or three articles to be covered, I divide my class into the appropriate number of sections, assign the articles to the sections. The pupils then read the assigned articles. Questions on the blackboard guide their reading. I move about the room to check their work and give aid where necessary. When sufficient reading time has elapsed, pupils report on and discuss the contents of their article. The entire class listens to the report. Questions of interpretation are raised and jointly answered.

3. Reading with the Class

Very frequently *Scholastic* carries feature articles which can be best discussed and analyzed by having a student read aloud while the class follows along. For example, an article might deal with problems in Palestine, India or the Mediterranean region. Constant reference and cross-reference from text to maps is necessary. Interpretation of the text material is necessary as the reading goes on. It is important that ideas be clarified in order that the students have a full understanding of the article being discussed. If time does not allow discussion of the other major articles, the latter can be covered, if necessary, the following week or within the week, as circumstances dictate.

4. The Developmental Lesson

The developmental lesson is the regular procedure as used in daily classroom teaching applied to an article in *Scholastic*. The entire class is assigned to read a given topic; special reading might be given to the brighter pupils.

5. Summary and Conclusions

I have used *Senior Scholastic* in my American History and Economics classes for several years. I have found it an invaluable student's magazine. Too many pupils do not habitually read a newspaper, if at all. For many pupils *Scholastic* is their only source of domestic and world news adequately interpreted. The level of the text material is graded for their reading capacity. The visual aids make the text more interesting and valuable. I do not hesitate to recommend it as one of the better current affairs magazines for use by students in Social Studies and English.

Pen Friend Addresses

International exchange of letters makes an excellent class project in the opinion of many teachers. Below are agencies that supply addresses of students in other nations.

Once again this year students are invited to enter copies of their letters in Scholastic Writing Awards. To students who best explain America and foster friendship through letters will go awards. Sponsor of the International Letter Writing Division awards is the W. K. Kellogg Co. (See Scholastic Writing Awards Rules Booklet.)

Sources in United States

The Caravan of East and West

132 E. 65th St., New York 21, N. Y.
(Write to M. A. Sohrab, Dir.) Cost \$1 for a year.

International Students Society

Hillsboro, Ore. (Write to N. H. Crowell, Pres.) 10 cents each address. Minimum order five. Students under 7th grade not enrolled.

American Junior Red Cross

(Mrs. Alice Thornton, Asst. Dir.), 17th and D Sts., N. W., Washington 13, D. C. Group correspondence albums. Membership \$1 for secondary schools for groups of 100 or less.

International Friendship League

40 Mt. Vernon St., Beacon Hill, Boston, Mass. (Write Miss Edna MacDonough, Exec. Sec'y.) Student's life membership, 50 cents.

Student Letter Exchange

(Write to R. C. Mishek, Gen. Mgr.), Waseca, Minn. 10 cents per name.

Inter-Scholastic Correspondence Dept., Student Forum on International Relations

(Write to Mrs. Alice Wilson, Director), c/o International Center, 58 Post St., San Francisco 4, Calif. 10 cents per name.

Scrapbook Exchange, "Books Across the Sea" Society

(Write to Miss Charlotte Day, Sec'y.), 11th Fl., 62 W. 45th St., New York 19 N. Y. Only fee is foreign postage for scrapbook—arranged for by student correspondence with group abroad.

Sources in Europe

Miss M. Kimber

39 Bargery Road, Catford, London SE 6, England

International Scholastic Correspondence

3 Eaton Ave. Chester, England

Mr. Anthony G. Kemp

Worldfriends, 29, Portman Square, London W. 1, England

W. F. A. Galarij

14 Amsterdam, Holland

Karl Gunnar Knutsson

My Friend Abroad, 27 B. Lastmakaregatan, Stockholm, Sweden. (Only names of children 14 and over.)



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THE NBC DIGEST

The *NBC DIGEST* is an attractive pocket-size magazine published four times a year (January, April, July and October) by the National Broadcasting Company. It contains the text—sometimes in full, sometimes abridged—of important speeches, discussions, news commentary and dramatic programs which have been broadcast over the NBC network and stations.

Teachers and students will find the *NBC DIGEST* of valuable aid to study of the contemporary scene. Here, preserved in print, are the background of tomorrow's headlines, the opinions of statesmen and analytical observers in many fields of vital interest, and excellent examples of modern prose and dramatic writing.

A year's subscription to the *NBC DIGEST* costs you only fifty cents and brings you regularly, four times a year, an interesting compilation of "literature of the spoken word."

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Street address _____

City _____ Zone _____ State _____

I Want to Use a Film

(Continued from page 26-T)

Library Films, Inc. D.

25 W. 45 St., New York 19, N. Y. Cartoons, serials, educational, music, art, crafts, religious films. Special catalogue on educational films correlates them with textbooks most widely used.

McGraw-Hill Book Company, Text-Film Dept. D.

330 W. 42 St., New York 18, N. Y. Engineering drawing, health, teacher training - films to accompany textbooks.

Carl H. Mahnke Productions D.

2708 Beaver Ave., Des Moines, Iowa. Vocational guidance films. Wide variety.

March of Time Forum Edition P. and D.

369 Lexington Ave., New York 17, N. Y. Re-edited versions of March of Time features; social studies subjects.

★Modern Talking Picture Service, Inc. D.

9 Rockefeller Plaza, New York 20, N. Y. Free films on science, home economics, social studies, agriculture, industrial art, vocational guidance, and assembly programs.

Museum of Modern Art D.

11 W. 53 St., New York 23, N. Y. Educational documentaries; films showing development of motion pictures.

★National Film Board of Canada P. and D.

620 Fifth Ave., New York 20, N. Y. All aspects of Canada, documentary films; art and music; non-objective films.

Nu-Art Films D.

145 W. 45 St., New York 19, N. Y. Edu-

cational, religious, recreational subjects; si or sd. Distributes Films of the Nations.

Official Films, Inc. D.

25 W. 45 St., New York 19, N. Y. Educational and entertainment subjects - concerts, operas, history, sports, and cartoons - for 8 and 16 mm.

Post Pictures Corporation D.

623 Seventh Ave., New York 19, N. Y. Educational and entertainment features.

The Princeton Film Center D.

Princeton, N. J. Educational and entertainment films; loan, sale, or rent. Films from industry.

RKO Radio Pictures, Inc. P. and D.

RKO Bldg., Radio City, New York 20, N. Y. Documentary films on America; entertainment shorts.

Religious Film Association, Inc. D.

45 Astor Place, New York 3, N. Y. Religious and educational films emphasizing human problems and social values.

David Robbins Productions P. and D.

420 Madison Ave., New York 17, N. Y. Color films for English.

Simmel-Meservey P. and D.

321 S. Beverly Dr., Beverly Hills, Cal. Films on teen-age etiquette, nature study, American scenes; classroom films.

Teachina Film Custodians D.

25 W. 43 St., New York 18, N. Y. Cut and edited versions of feature films, tailored for classrooms; English and social studies.

United Nations, Department of Public Information, Film and Visual Information Division

Lake Success, N. Y. Films produced by several countries to interpret U. N. and world problems. Also information on films for international and U. N. study.

United World Films, Inc. P. and D.

445 Park Ave., New York 23, N. Y. Science, social studies, religious, entertainment; foreign features in 16 mm. See also Castle Films.

Young America Films P. and D.

18 E. 41 St., New York 17, N. Y. Science, social studies, home economics, health, teen-age problems; classroom films.

Filmstrip and Slide List

Sources below which distribute both film strips and slides, or slides alone, are so listed. All others distribute filmstrips only. For addresses of organizations distributing 16 mm. films as well as filmstrips, see the 16 mm. list (begins p. 25-T).

American Museum of Natural History D.

(See p. 25-T.) Natural science, history.

Business Education Visual Aids. P. and D.

104 W. 61 St., New York 23, N. Y. All phases of business education.

Castle Films D.

(See 16 mm. list.) Subjects similar to their 16 mm. Government films - vocational and agriculture, social studies.

Cathedral Films P. and D.

(See 16 mm. list.) Religious subjects. Christmas filmstrips and slides.

Curriculum Films, Inc. P.

RKO Bldg., Radio City, New York 20, N. Y.; distributed by Jam Handy Organization, 2900 E. Grand Blvd., Detroit 11, Mich. Social studies, science, folk tales.

Encyclopaedia Britannica Films, Inc.

(See 16 mm. list.) Accompany and/or supplement EBF 16 mm. films.

Film Publishers, Inc.

25 Broad Street, New York 4, N. Y. Discussion filmstrips on atomic energy, national affairs, international, intergroup, and family relations.

The Jam Handy Organization P. and D.

(See 16 mm. list.) Science and vocational training. Distribute Curriculum Films.

The N. Y. Times P. and D.

229 W. 43 St. New York, N. Y. Current issues.

Popular Science Publishing Company, Audio-Visual Division P. and D.

353 Fourth Avenue, New York 10, N. Y. Literature, social studies, science, health, etc., at all grade levels.

Photo & Sound Productions P. and D.

116 Natoma Street, San Francisco 5, Cal. Vocational training, arithmetic.

Simmel-Meservey P. and D.

(See 16 mm. list.) "Child Cooperation and Self Discipline" series.

Vocational Guidance Films, Inc. P. and D.

2708 Beaver Avenue, Des Moines 10, Iowa. Classroom materials on vocational guidance.

Society for Visual Education, Inc. P. and D.

100 E. Ohio St., Chicago 11, Ill. Slides and filmstrips on social studies - geography, art, science, religious subjects; some filmstrips integrated with textbooks.

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SAN FRANCISCO: 661 MARKET STREET

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New York City. MUrray Hill 2-8840

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ONE!

SEE PAGE 40-T

Play Sources

PEOPLE who shake their heads over the death of the legitimate theatre ought to look in on the American high school. Nearly every high school produces one play per year; many present two or more. Stage equipment and lighting often put Broadway to shame.

We know one playwright who received \$40,000 in royalties from high school productions. Many make \$4,000 to \$6,000 annually; a far better income source than New York. Betty Smith, before her roots struck gold in Brooklyn, wrote plays for high schools.

Hundreds of play scripts can be obtained from the publishers listed below—plays for all kinds of casts, conditions and seasons. For practical suggestions on how to choose a play see "What Play" by Alan Schneider, *Scholastic Teacher*, Jan. 5, 1948.

The Art Craft Play Company
Marion, Iowa

Baker's Plays
178 Tremont St., Boston 11, Mass.

Banner Play Bureau, Inc.
449 Powell St., San Francisco, Calif.

Dover Publications
1780 Broadway, New York 19, N. Y.

Dramatists Play Service, Inc.
6 East 38th St., New York 16, N. Y.

Dramatic Publishing Company
59 East Van Buren St., Chicago, Ill.

Eldridge Entertainment House, Inc.
Denver, Colorado

Samuel French, Inc.
25 W. 45th St., New York 19, N. Y.

Roeding & Arnold
369 Lexington Ave., New York 17, N. Y.

Greenberg Publishers
201 E. 57th St., New York 22, N. Y.

The Heuer Publishing Company
Box 551-C, Cedar Rapids, Iowa

Ivan Bloom Hardin Company
3806 Cottage Grove Ave., Des Moines, Ia.

Longmans, Green & Company
55 Fifth Ave., New York 3, N. Y.

The National Thespian Society
College Hill Sta., Cincinnati 24, Ohio.

The Northwestern Press
2200 Park Ave., Minneapolis 4, Minn.

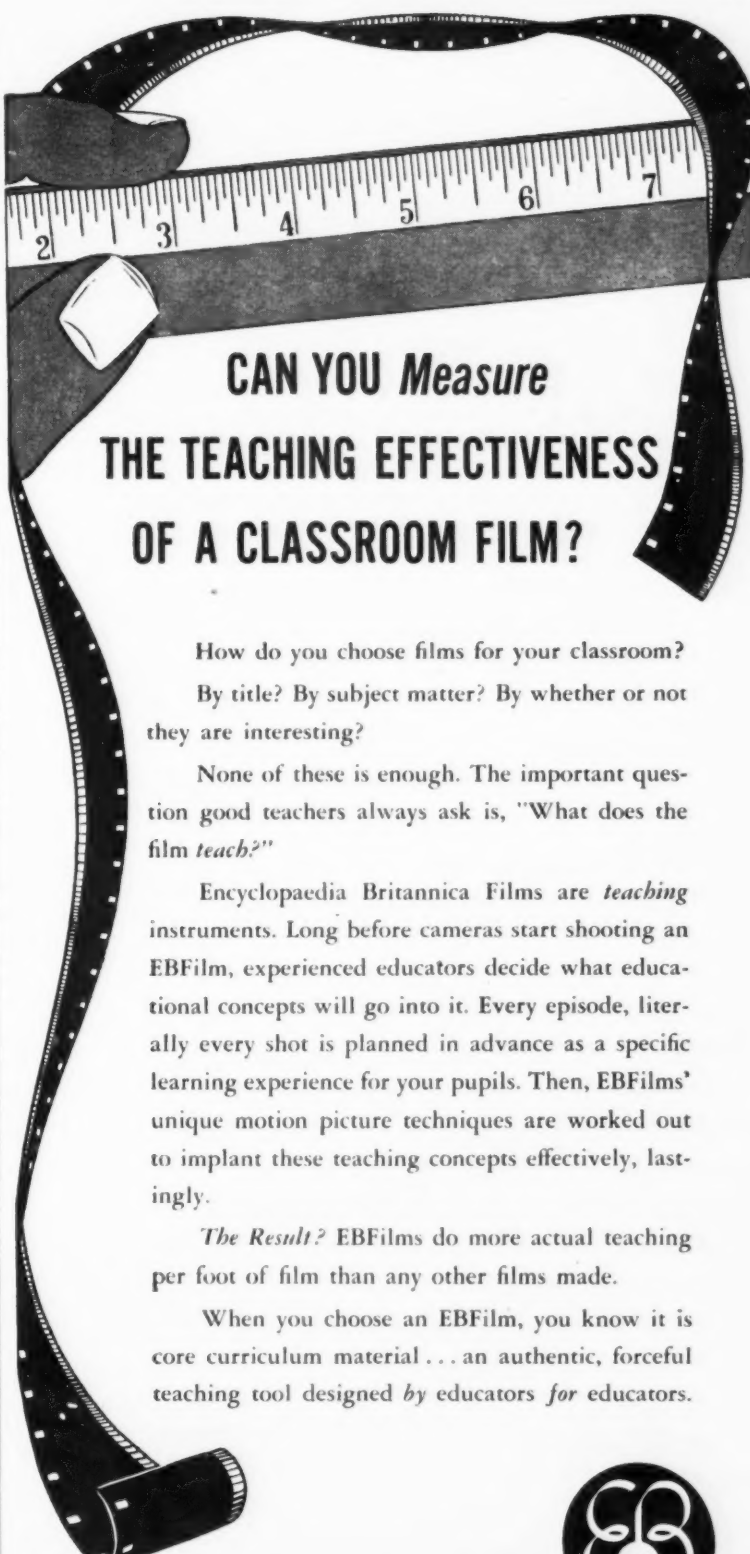
The Play Club
551 Fifth Ave., New York 17, N. Y.

Row, Peterson & Company
Evanston, Ill.

The Ursulines of Brown County
Saint Martin, Ohio

***Westmore Declamation Bureau**
Sioux City, Iowa

The Willis Music Company
124 E. Fourth St., Cincinnati 2, Ohio



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Most of us remember classrooms by pictures and maps on the wall. That's a key to their value. New printing methods and improved designs enable you to bring the world in brilliant color to the classroom. Use these sources.

Pictures, Charts, Posters

- ★ **Air Age Education Research**
100 E. 42nd St., New York 17, N. Y.
- American Classical League Service Bureau**
Miami University, Oxford, Ohio
- ★ **Art-Told Tales, Inc.**
67 West 44th St. New York 18, N. Y.
- Compton, F. E. & Co.**
100 N. Dearborn St., Chicago, Ill.
- Denoyer-Geppert Co.**
5635 Ravenswood Ave., Chicago, Ill.
- Friendship Press**
156 Fifth Ave., New York 10, N. Y.
- Greyhound Information Center**
Room 200, 113 St. Clair Ave. N.E.,
Cleveland 19, Ohio.
- Informative Classroom Picture Publishers**
1209 Kalamazoo Ave., Grand Rapids,
Mich.
- Keystone View Co.**
Meadville, Pa.
- Lampl, Albert A.**
4817 Windsor Ave., Philadelphia 43, Pa.

- Latin American Village**
121 Monterey Ave., P.O. Box 231, El
Monte, Calif.
- Metropolitan Museum of Art**
5th Ave. and 82nd St., New York, N. Y.
- McKinley Publishing Co.**
809-811 N. 19th St., Philadelphia 30,
Pa.
- Museum of Fine Arts**
Huntington Ave., Boston, Mass.
- National Forum, Inc.**
407 South Dearborn St., Chicago 5, Ill.
- National Geographic Society**
School Service Dept., 16th and M Sts.,
N.W., Washington 6, D. C.
- Nystrom, A. J. and Co.**
3333 Elston Ave., Chicago, Ill.
- Perry Print Co.**
Malden, Mass.
- Photographic History Service**
Box 2401, Hollywood, Calif.
- Pictorial Statistics, Inc.**
22 East 40th St., New York 17, N. Y.
- School Service, Westinghouse Electric Corp.**
Pittsburgh 30, Pa.
- United Air Lines**
School Service, 231 South LaSalle St.,
Chicago, Ill.
- University Prints**
Newton, Mass.

Maps

- British Information Services**
30 Rockefeller Plaza, New York, N. Y.
- ★ **Chase, Ernest Dudley**
1000 Washington St., Boston 18, Mass.
- Hammond, C. S. Co.**
88 Lexington Ave., New York 16, N. Y.
- Hearne Bros.**
National Bank Bldg., Detroit 26, Mich.
- Historical Publishing Co.**
Topeka, Kan.
- McConnell School Map Co.**
608-610 East Madison St., Goshen, Ind.
- Pictorial Maps (See Chase, E.D.)**
- Rand McNally and Co.**
111 Eighth Ave., New York, N. Y.
- Stanley Bowmar Co.**
2067 Broadway, New York 23, N. Y.
- Weber Costello Co.**
Chicago Heights, Ill.

School Library Hints

Worried about your school library service? Why not get copies of four A.L.A.-N.E.A. leaflets: *Has Your School Library Had a Check-Up Lately?*, *Materially Speaking*, *The Price of Wisdom*, *Toward These Goals*. As one points out, one penny per day per pupil will provide good school library service.

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Approved National Contests for Schools

MANY a talented boy or girl has been helped along the path to success by scholarships, grants, or awards. Great national organizations and businesses sponsor and finance programs to encourage youth.

To aid teachers and principals select those programs that best serve youth and school aims the National Association of Secondary School Principals maintains a National Contest Committee. Each year this committee, headed by Mr. George A. Manning, Muskegon, Michigan, evaluates proposed programs according to established criteria. "In general," says NASSP, "the educational values obtained through participation by students and schools must definitely outweigh all commercial purposes of any national contest. In order to keep control of all such contests in the educational profession, all schools are urged to participate only in national contests approved by the National Contest Committee." Following is the approved list for 1948-49.

Art Contests

- American Automobile Association
Traffic Safety Poster
- American Legion Auxiliary
Poppy Poster
- Conde Nast Publications, Inc.
Art
- Eastman Kodak Company
Photographic
- Fisher Body Division
Craftsman's Guild
- Kansas City Art Institute
Art
- National Livestock and Meat Board
Poster
- National Society for Crippled Children
Design for Easter Seal
- National Wildlife Federation
Poster

Essay Contests

- Advertising Federation of America
- American Association for United Nations, Inc.
- American Society for Friendship with Switzerland
- Atlantic Monthly
- National Employ the Physically Handicapped
Week
- National Federation of Sales Executives
- National Graphic Arts Association
- National Tuberculosis Association
- Propeller Club of the United States
- Veterans of Foreign Wars

Forensic Contests

- Knights of Pythias
Oratorical
- National Americanism Committee of the
American Legion
Oratorical
- National Forensic League
Forensic (excluding debate)
- United States Junior Chamber of Commerce
Radio Speech

Scholarships

- Bausch and Lomb Optical Company
- Elks National Foundation Trustees

- National Administrative Board of Pepsi-Cola
Scholarship
- New England Textile Foundation
- Scholarship Board of the National Association
of Secondary School Principals
- National Honor Society Scholarships
- Science Service
Science Talent Search
- Westinghouse Educational Foundation
- Miscellaneous
- American Association Teachers of French
French Examination
- National Society Daughters of the American
Revolution
Good Citizenship Pilgrimage

Quiz Kids Scholarship Committee
Best Teacher Selection

Scholastic Magazines, Inc.
Art, Literature, Music, Photography, Industrial Arts.

For Religious Book Week, Oct. 24-21

Excellent materials for a program keyed for Religious Book Week can be obtained from The National Conference of Christians and Jews, 381 Fourth Ave., New York 16, N. Y. Accompanying the "Suggestions" folder is a broadside of effective exhibits. Ask also for "Religious Book List" and the poster.



FREE FILMS From Industry

Industry as a source of information is willing to share its knowledge for the benefit of education and also to produce the kind of motion picture valuable for educational objectives. Educators, too, have been equally alert to the advantage of this application of the motion picture medium and have made many effective utilizations of the contributions offered by industry.

Modern Talking Picture Service believes in this association between education and industry and as its contribution to the benefit and continued growth of this relationship has endeavored to create a service of equal value to both.

Twenty-six film exchanges serve conveniently and speedily any part of the United States at low transportation costs.

Seventy-one pictures with a total of 9,554 prints permits a high degree of certainty for obtaining desired pictures on desired dates.

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An "Index and Guide" containing detailed descriptions and thorough analyses of utilization of all pictures has just been sent to your supervisors of visual education and home economics. Please confer with them to ascertain which of these pictures will help most the teaching of your subject.

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Motion Picture Preference Poll

WHAT movies have you enjoyed most during the year? This poll of box office hits from Nov. 1947 through July 1948 gives you an opportunity to register your preference. Hardy Finch, chairman of the Photoplay Committee of the National Council of Teachers of English, invites *Scholastic Teacher* readers to register their preference.

Poll results will be reported later in *Scholastic Teacher*.

Clip and mail to Mr. Hardy Finch, Greenwich High School, Greenwich, Conn.

Ten motion pictures I enjoyed most this year are: (Number preference 1, 2, 3, up to 10)

- _____ *The Best Years of Our Lives*
- _____ *The Big Clock*
- _____ *Body and Soul*
- _____ *Call Northside 777*
- _____ *Captain from Castile*
- _____ *Cass Timberlane*
- _____ *Daisy Kenyon*
- _____ *A Double Life*
- _____ *Duel in the Sun*
- _____ *Forever Amber*
- _____ *Fort Apache*
- _____ *Fuller Brush Man*
- _____ *Gentleman's Agreement*

- _____ *Green Dolphin Street*
- _____ *The Green Grass of Wyoming*
- _____ *Homecoming*
- _____ *I Remember Mama*
- _____ *The Iron Curtain*
- _____ *Killer McCoy*
- _____ *Life with Father*
- _____ *The Naked City*
- _____ *Road to Rio*
- _____ *The Senator Was Indiscreet*
- _____ *Silver River*
- _____ *Sitting Pretty*
- _____ *State of the Union*
- _____ *Three Daring Daughters*
- _____ *The Treasure of Sierra Madre*
- _____ *Tycoon*
- _____ *Unconquered*
- _____ *The Voice of the Turtle*

(other picture) _____

Signed: _____

Subject taught _____ Grade _____

School _____

Address _____

City _____ State _____

Recordings That Promote Reading

(Continued from page 16-T)

This listener's personal favorite turned out to be *Here Comes Kristie*, a delightfully amusing tale of two small farm boys who longed for a horse, saved fifteen dollars, and finally got Kristie, who was definitely "over 21."

There are stories that girls will like particularly, such as *The Forgotten Finca* (coffee plantation to you), *The Lost Violin*, and potential favorites for boys like *Jared's Island* and *Windy Foot at the County Fair*. My guess is that the average youngster from eight to perhaps thirteen or even fourteen would enjoy the whole series and want to read most of the books.

The conclusion to be drawn is, of course, what Miss Chandler and her co-workers have had in mind all along, namely that any broadcaster, teacher, or parent group planning to get the series on the air in a given community must enlist the fullest cooperation of all libraries if the children are to benefit and the programs to achieve their aim. The latest *Books Bring Adventure* transcriptions merit such teamwork. — James F. Macandrew.

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NEW BOOKS for Teen-Agers



WHAT college shall I attend? At last a book has been published to help the teen-ager answer this question. This guide gives an amazing amount of information on each of

1031 America colleges and universities. Location, number of students, number of volumes in library, faculty-to-student ratio, tuition cost, typical expenses for a year, scholarships, loan funds, various schools of the institution, special features, noteworthy athletic programs are among the facts presented. Each college is rated according to its accreditation, too. Special chapters develop such interesting topics as "Scholarships for the Asking and Loans, Too," "Selling Spare Hours at College," "Picking and Choosing—Why This College or That?" and "The Mysterious Business of Admissions." This gold mine of information is *Lovejoy's Complete Guide to American Colleges and Universities—1948* (Simon and Schuster, \$1.49).

A revision of Ruth Fedder's *A Girl Grows Up* (McGraw Hill, \$2.20) brings up-to-date a book that has helped many teen-age girls during the past nine years. Miss Fedder's new edition offers more material on family and boy-and-girl relationships; a new chapter on developing hobbies and other spare time interests; and more ideas on the development of a life philosophy.

"If you have a friend or protegee who wants to get ahead in show business, this is the perfect gift book." This quotation from the jacket of *Your Career in Show Business* by Paul Denis (Dutton, \$3) aptly characterizes this unusual volume. Author Denis, a former editor of *Variety* and *The Billboard*, gives straightforward advice on choosing a career in practically all of the fields of show business. He tells about the well-known jobs on the stage, in the films, and on the radio; however, he also points out the technical, clerical, and service opportunities.

Scarface by Andre Norton (Harcourt, Brace, \$2.75) is not a girls' book, unless a girl enjoys a boy's story full of adventure but almost devoid of love interest. Scarface, cabin-boy of a pirate, saves a British major from death and is pardoned. The pirate captain forces Scarface to take another trip, one which brings the captain and his crew to

By Hardy Finch

Head of English Dept.,
Greenwich (Conn.) High School

justice. Only a last minute discovery about Scarface's real identity keeps him from the gallows.

Younger readers, boys and girls, will enjoy *At Snug Harbor Inn* (Westminster Press, \$2.50) a tale about the Crathorne family who lived near the sea in Colonial times. After they hear that their father's ship has been captured by pirates, the Crathornes use their spacious home as an inn. Suspicious-looking strangers appear in the neighborhood. Exciting events follow.

Gold Prospector by William Marshall Rush (Longmans, \$2.50) has many of the elements that appeal to the western story follower. Seth Monroe, nephew of a successful gold prospector, sets out to locate his own gold deposits. On his journey he has one adventure after another. He is accused of a theft, he is captured by Indians, he finds a man who has been considered dead, he witnesses a log jam, and he locates some gold, too.

Older boys and girls and their teachers who like travel will find *Today in Cathedral France* by Sydney Clark (McBride, \$4.50) stimulating. In its pages the reader becomes acquainted with the great cathedrals of France and learns the human side of these magnificent structures and their builders as well as the character of the towns that sprang up about them.

Bertie, the plump fifteen-year-old hero of *Bertie Takes Care* (Dutton, \$2.50) by Henry Gregor Felsen, will win the applause of the earlier teen-agers as they watch him organize the town's ragamuffins into a day camp during his vacation. Bertie develops a team which shows its appreciation by defeating the baseball nine at an exclusive camp, the camp that would not employ him as a counselor.

One of the new junior high school books of historical adventure is *The Far Distant Bugle* by Loring MacKaye (Longmans, \$2.50). It shows Fort Bridger, a western outpost of the United States Army, at the time when the rift between the North and the South is widening. Joe Littlebee, a sixteen-year-old boy reared in an Indian household, plays the central role. He serves as a scout during a succession of unexpected happenings.

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Good Listening

(Continued from page 7-T)

NORTHWESTERN REVIEWING STAND (S-A) 11:30-12 p.m. MBS. Panel discussion on national questions. In cooperation with Northwestern University. Speakers carefully selected from economic, political, and social fields. Robert E. Buchanan, moderator.

INVITATION TO LEARNING (S-A) 12-12:30 p.m. CBS. Distinguished scholars, authors, and critics meet informally to discuss outstanding classics of world literature. Lyman Bryson, chairman.

★YOUR BALLAD MAN—ALAN LOMAX (J-S-A) 12-12:30 p.m. MBS. Folk ballads, folk jazz, and primitive music from America and around the world. Alan Lomax, ballad hunter, plays the records and tells the stories behind the folk songs. He is author of many articles

and books, including recently published *Folk Song, U.S.A.*

PEOPLE'S PLATFORM (S-A) 12:30-1 p.m. CBS. Provocative issues of the day informally debated by two or more speakers, who stress opposing views, but seek common meeting ground.

AMERICA UNITED (S-A) 1-1:30 p.m. NBC. Representatives of labor, agriculture, and industry discuss problems facing America today and in the future. Reprints available. Sponsors: Congress of Industrial Organizations, American Farm Bureau Federation, American Federation of Labor, National Grange, and the United States Chamber of Commerce.

YOU ARE THERE (J-S-A) 1-1:30 p.m. CBS. CBS newsman John Daly and radio actors enact great historical moments as though they were actually happening today.

TELL IT AGAIN (J-S-A) 1:30-2 p.m. CBS. Literary classics with appeal for both adults and children dramatized.



THERE IS AN AUDIODISC AND AUDIOPPOINT FOR EVERY RECORDING NEED

AUDIO DEVICES will again sponsor the Scholastic Radio Script Contest. For further details, see the current issue of "Scholastic Writing Awards" and the October 6th issue of "Senior Scholastic."

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UNIVERSITY OF CHICAGO ROUND TABLE (S-A) 1:30-2 p.m. NBC. Discussions of current social, political, and economic issues. Reprints available.

THE AIR FORCE HOUR (J-S-A) 2-2:30 p.m. MBS. Official Air Force Concert Orchestra, singing sergeants and soloists. Only all-GI program now on a national network. Capt. Maxwell D. Marvin, the Air Force Reporter, contributes weekly documentary pieces from Air Force installations around the world.

★ RCA VICTOR SHOW (J-S-A) 2-2:30 p.m. NBC. Robert Merrill is baritone star of this music show, which features ballads and selections from opera, operetta, musical comedy.

NBC UNIVERSITY THEATRE (S-A) 2:30-3:30 p.m. NBC. Outgrowth of *World's Great Novels* series. Will dramatize famous Anglo-American novels. Part of College by Radio plan.

WHERE THE PEOPLE STAND (S-A) 2:45-3 p.m. CBS. Elmo Roper, noted public opinion analyst, reports polls of American public opinion.

★ NEW YORK PHILHARMONIC SYMPHONY (S-A) 3-4:30 p.m. CBS. America's oldest symphony orchestra. 19th consecutive season on CBS.

SKYWAY TO THE STARS (J-S-A) 4:30-5 p.m. CBS. Variety program by the United States Air Force.

LIVING . . . 1948 (S-A) 4:35-5 p.m. NBC. Documentary series to set Americans to thinking about currently important issues and arouse them to intelligent action.

★ THE FAMILY HOUR (J-S-A) 6-6:30 p.m. CBS. Earl Wrightson, baritone, and Al Goodman's orchestra in a musical program.

★ THE PAUSE THAT REFRESHES ON THE AIR (J-S-A) 6:30-7 p.m. CBS. Musical program combining popular and semi-classical.

GREATEST STORY EVER TOLD (J-S-A) 8:45-9 p.m. ABC. New Testament stories dramatized.

★ MONDAY THRU FRIDAY

NELSON OLMSTED (J-S-A) 9:45-10 a.m. NBC. Dramatic rendering of classic and modern short stories.

★ FRED WARING SHOW (J-S-A) 10-10:30 a.m. NBC. Music variety show by Fred Waring and his Pennsylvanians.

THE PASSING PARADE (S-A) 11-11:15 a.m. MBS. Human interest stories related by storyteller, John Nesbitt.

MUTUAL NEWSREEL (J-S-A) 9:15-9:30 p.m. MBS. Swift-moving panorama of the day's news drama, humor, and controversy told by the people whose voices you hear making the news from where it happens. Overseas and domestic correspondents work with radio news gatherers by means of special lines, wire and tape recorders, and international short-wave hook-ups.

★ MONDAY

IN MY OPINION (S-A) 6:15-6:30 p.m. CBS. Authors, columnists, and leaders in many fields express personal views on many topics.

CAVALCADE OF AMERICA (S-A) 8-8:30 p.m. NBC. Dramatizations of famous books and American folklore. Stage and screen stars.

★ VOICE OF FIRESTONE (J-S-A) 8:30-9 p.m. NBC. Firestone orchestra directed by Howard Barlow. Eleanor Steber, Christopher Lynch alternating soloists.

★ THE TELEPHONE HOUR (J-S-A) 9-9:30 p.m. NBC. Donald Voorhees conducts orchestra with world-famous artists as guests.

ATOMIC ENERGY SERIES (S-A) 9:30-10 p.m. MBS. Four programs based on scientific facts concerning atomic energy presented in popular radio program format. There will be two audience participation quiz broadcasts, the first on a general appeal level and the second on a teen-age level. Third in the series will be a mystery drama, demonstrating that atomic energy is no mystery. Fourth will be a dramatic documentary. Sept. 20-Oct. 11.

TABLE
of current
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•TUESDAY

FRONTIERS OF SCIENCE (J-S-A) 6:15-6:45 p.m. CBS. Science news of the world, and its social, economic, and political implications, by Quincy Howe.

YOUTH ASKS THE GOVERNMENT (J-S-A) 8-8:15 p.m. ABC. In order that youthful listeners may get a complete, rounded picture of the function and operation of the many departments of government, a group of Washington children interrogate members of Congress, department heads, and administrative leaders. John Edwards, ABC correspondent, is moderator.

AMERICA'S TOWN MEETING (J-S-A) 8:30-9 p.m. ABC. Radio's sounding board for discussion of the issues uppermost in the minds of American people—social, political, and economic. Outstanding authorities. George V. Denny, Jr., moderator.

•WEDNESDAY

HARVEST OF STARS (J-S-A) 9-9:30 p.m. CBS. Tenor James Melton, and Frank Black conducting the orchestra.

OPINIONAIRE (J-S-A) 10-10:30 p.m. MBS. New type of public opinion poll program. Puts a question of national impact on trial. Two guests appear as "prosecution" and "defense" witnesses on the question and are queried in direct and cross-examination technique by their respective "attorneys." In last-minute-selected cities, the votes are tabulated, and a trend analysis on the question broadcast at the close of the program. Final results of voting announced on the following week's broadcast. Series marks inauguration of a new, rapid method of measuring public opinion.

ON TRIAL (J-S-A) 10:30-11 p.m. ABC. A moot court session is called to order each week, at which time issues are put to trial ex tempore by well-known lawyers and government officials. David Levitan, member of the Public Law and Government Department at Columbia University, acts as judge.

CAPITOL CLOAK ROOM (J-S-A) 10:30-11 p.m. CBS. From the Nation's Capitol, CBS brings each week an informal interview with a member of Congress on an important issue before the Congress.

•THURSDAY

AN AMERICAN ABROAD (J-S-A) 6:15-6:30 p.m. CBS. Firsthand reports on lands overseas by a CBS correspondent. Reveals what those people think about us.

FRED WARING SHOW (J-S-A) 10:30-11 p.m. NBC. Music variety show presented by Fred Waring and his Pennsylvanians.

FAMILY THEATRE (J-S-A) 10:10-10:30 p.m. MBS. Social and spiritual problems form the basis for the plots of this dramatic series developed through the cooperation of leading actors, writers, directors, and executives of the motion picture and radio industries. Noted members of the entertainment world and public life serve as host and cast.

•FRIDAY

HIGHWAYS OF MELODY (J-S-A) 8-8:30 p.m. NBC. Paul Lavalle and his orchestra. Semi-classical music; guest artists.

GREAT SCENES FROM GREAT PLAYS (J-S-A) 8-8:30 p.m. MBS. Leading actors of stage and screen present excerpts from famous plays in a dramatic series. Walter Hampden is the host.

MEET THE PRESS (J-S-A) 10-10:30 p.m. MBS. Unrehearsed "press conference of the air" in which four reporters from the nation's leading newspapers question the most prominent person in the news that week. Person interviewed is asked to explain or justify his position.

(Continued on page 41-T)

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SEE PAGE 40-T

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Teachers: Use the Master Coupon page 46-T. Your requests for free aids and product information will be filled promptly.

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American Junior Colleges

American Council on Education

American Universities and Colleges

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Educational Directory, Part III, Colleges and Universities

U. S. Office of Education, Gov't Printing Office, Washington, D. C. 20 cents.

Lovejoy's Complete Guide to American Colleges and Universities

Simon and Schuster

Summer Schools Abroad

Scholastic Teacher, Feb. 1948

Summer Schools in U. S.

Scholastic Teacher, Mar. 1948

Fact Books

Information Please Almanac

Doubleday & Co.

Statistical Abstract of the U. S. Dept. of

Commerce

Govt. Printing Office

The World Almanac and Book of Facts

New York World Telegram

Films and Filmstrips

Educators Guide to Free Films

Educators Progress Service, Randolph, Wis.

Educational Film Guide

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Who's Who in American Education, Inc.

Schools, Educational Organizations, and Journals

American Educational Press
Educational Press Assn., 1201 16th St., N. W. Washington, D. C. 50 cents.

Educational Directory. Part I. Federal and State School Officers
Govt. Printing Office, 10 cents.

Educational Directory. Part II. County and City School Officers
Govt. Printing Office, 20 cents.

Educational Directory. Part IV. Educational Associations and Directories
Govt. Printing Office, 15 cents.

NEA Handbook and Manual. Local, State, and National Assns.
National Education Assn., Washington, D. C. \$1.

Patterson's American Educational Directory
American Educational Co., Chicago

Private Schools
Porter Sargent, Boston, Mass.

Mark Twain was the guest of a New York socialite at the Metropolitan. The opera was *Aida*, a favorite of Mark's. However, the hostess was so talkative that nobody could really follow the music. Toward the end of the performance the hostess turned to Mark, and said effusively, "Oh, dear Mr. Clemens. I hope you can join us again next Friday evening. The opera will be *Tosca*, and I'm sure you'll enjoy it." "Delighted to come," rejoined Mark. "I've never heard you in that."

Good Listening

(Continued from page 39-T)

tion and for statements on subjects of national interest. Off-the-record material often revealed. Moderated by Albert Warner, Mutual's Washington News Chief.

*SATURDAY

STORY SHOP (EJ) 9:30-10 a.m. NBC. Craig McDonnell tells well-known children's stories.
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LET'S PRETEND (E-J) 11:05-11:30 a.m. CBS. Dramatic adaptations of fairy tales and original fantasies, written and directed by Nila Mack.

COFFEE WITH CONGRESS (S-A) 12:30-1 p.m. NBC. Bill Hersov sets up his microphone in homes of Congressmen and Senators. Gives listeners picture of early training, interests, and home life of our lawmakers.

NATIONAL FARM AND HOME HOUR (J-S-A) 1-1:30 p.m. NBC. Everett Mitchell, Farm Commentator, interviews outstanding agriculturists. Current news.

COLUMBIA'S COUNTRY JOURNAL (S-A) 2:30-3 p.m. CBS. Farmer's daily problems and his role in the nation's business form the weekly theme of Columbia's "Radio Farm Magazine."

* **ORCHESTRAS OF THE NATION (S-A)** 3:00-4:00 p.m. NBC.

ADVENTURES IN SCIENCE (S-A) 3:15-3:30 p.m. CBS. Watson Davis, Director of Science Service, brings to the microphone prominent guest-scientists who explain recent discoveries in industry and medicine.

CROSS SECTION — U. S. A. (S-A) 3:30-4 p.m. CBS. Interviews with representative Americans on current questions of paramount public interest.

* **FIRST PIANO QUARTETTE (J-S-A)** 4:30-5 p.m. NBC. Four-piano arrangements of the classics.

* **NBC SYMPHONY ORCHESTRA (S-A)** 6:30-7:30 p.m. NBC. Program of standard symphonic music. Arturo Toscanini is permanent conductor of the orchestra; guest directors take over during the summer season and part of the fall-winter season.

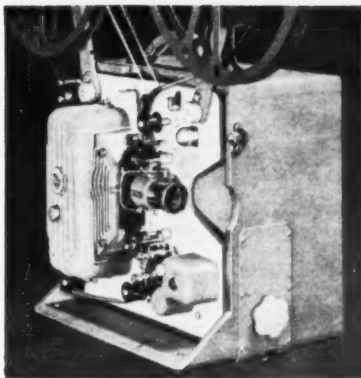
* **HAWAII CALLS (J-S-A)** 7-7:30 p.m. MBS. Offers folk music of the Islands, broadcast directly from the famous Waikiki Beach. Displays Hawaiian rhythms.

* **CHICAGO THEATRE OF THE AIR (S-A)** 10-11 p.m. MBS. Full hour of the world's greatest operas (presented in English) and light operas adapted for radio and presented by an all-star cast, guest operatic singers and a chorus of over one hundred performers. Henry Weber, conductor.

Too Small High Schools

One-third of all Missouri high schools teach 50 or fewer students. In Wisconsin one-third have 100 or fewer. Facts like these reveal that reorganization "medicine" should be prescribed also for secondary education. They come from *Your School District*, a National Commission report by NEA's Department of Rural Education.

Children can best be served, says the Commission, when, "Enrollment in junior and senior high schools is not fewer than 300 pupils or 75 pupils of each age group, with a minimum of 12 teachers."



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Newly harnessed natural forces? No. Old nations having these, still go their wretched way; the common man starves in squalor, want, and fear there NOW. Greater natural resources? Wrong again. Russia, China, and others, always had, now have, more. Larger home markets. Same answer. See India and China, 400,000,000 each.

Were you to frame a Constitution to secure the common man from the government, foreign aggressors, and pressure groups at home, knowing that the governors must be chosen from the crowd, many dishonest, ambitious criminals, merciless, all loving power, and these determined to rule (always did), how would you proceed?

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SOUND ADVICE

JUST a year ago this department carried an announcement by George Jennings, Chicago school radio director, that a manufacturer had been found to build an AM-FM receiver especially designed for school use. Last spring you saw it in *Scholastic Teacher*—the Freed Eisemann Educator.

All manufacturers were invited to build AM-FM receivers to specifications prepared by the School Broadcast Conference and other interested educational groups. Thus far only Freed Eisemann has entered this specialized field and met or exceeded the requirements. The company's Educator receiver has been chosen for use in public schools in Atlanta, Chicago, Cleveland, Detroit, Pontiac, St. Louis, and San Francisco. It is recommended by the engineering heads of educational radio stations in Los Angeles, Newark (N. J.), and New York City. Here are some of the reasons.

It is probably as good as any table model AM-FM receiver being built at this time, but its price is astonishingly low. One reason is that it is all radio receiver. It is a plain, honest, sturdy piece of equipment, engineered to do a job in the classroom. Even without the kind of cabinet that you expect in a home receiver, the Educator would have to sell for about \$160-175 if it were marketed through regular trade channels. Its price is less than half that.

The Educator contains 10 tubes (besides the rectifier and the tuning indicator) in separate circuits for FM and AM reception. The FM circuit is a genuine Armstrong circuit of extraordinary sensitivity.

This is the only portable receiver we have seen with an 8-inch, heavy-duty, extended-range loudspeaker instead of the usual smaller loudspeaker. The wide tonal range transmitted by FM stations is of no use to you if your loudspeaker will not come close to reproducing it. Finest results, especially in lecture halls and auditoriums, will be obtained if you connect your own wide-range amplifier and loudspeaker system to the terminals provided.

Even with its unusually large loudspeaker and its 10 tubes, the Educator weighs only 28 pounds in its substantially built carrying case. Operating controls of the Educator are simple. There are only four: On-Off switch, AM-FM switch, tuning knob, and volume control.

This department's objection to buying equipment from a distant source is

By William J. Temple

Speech Department, Brooklyn College

minimized in the case of the Educator by the 90-day guarantee, the manufacturer's thorough final inspection of each receiver, and by the carefully and clearly written booklets of operating instructions (8 pp.) and service instructions (14 pp.).

There are, of course, other AM-FM receivers on the market designed for home use, and this department will tell about them at a later date.

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On Teaching Current Affairs

A FRIEND of mine of German origin told me the tragedy of his aged mother and sister thrown out of their Breslau home. Then he added bitterly, "They never took any part in political life."

I thought about this remark when I read a new report on "The Teaching of Current Affairs." In this report a National Council of Social Studies committee tells teachers of other nations how we begin to train all youth for "political life" in the early grades.

The Report tells other nations that "many teachers in the United States use periodicals especially prepared for school pupils" to teach current affairs. Weeklies like *Scholastic Magazines* are unknown abroad.

Our U. S. teachers, declares the Report, teach current affairs to develop in pupils an interest "that will continue to result in intelligent and informed action on their part after they leave school."

How shall current affairs be taught? "From the time pupils first come to school," says the committee. . . . "In providing time for the teaching of current affairs it is possible to allocate some time each day, to set aside one class period per week, or to integrate such instruction with the teaching of problems normally included.


"Controversial issues are inherent in current affairs and therefore should be treated." They should be "approached from the point of view of the right of the learner to learn. The primary task of the teacher is to act as advisor and director of pupil discussion, clarifying the problem, challenging pupils to be certain of their facts and encouraging a calm search for the truth. . . ."

To point up what it means the Report authors present seven good examples of current affairs teaching practices.

NCSS members who wrote this Report for the World Organization of the Teaching Profession are: Howard R. Anderson, U. S. Office of Education; Harry Bard, Baltimore; Merrill F. Hartshorn, NCSS; Allen Y. King, Cleveland; George H. Reavis, Cincinnati.

In telling other nations the committee also does a service to U. S. teachers. This Report is probably the first comprehensive, well-ordered statement on a feature long common in our schools. We, as well as other nations, can profit from its wisdom so that it can never be said of an American that he "never took any part in political life."

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Seeing the Silver Horde



SUMMER is gone; my trip is done. But let me take you in recollection on a journey to a land where everything is rugged, mountains and men; where the ice is bluer than the sky above it, where

fish, impelled by an instinct as old as the day of creation, hurl themselves to death so that their young may live, where flourishes the totem pole, where you may still find gold, if you have patience and luck—to Alaska.

It is not difficult to reach Alaska, though you cannot get a boat every day. You need not take a topcoat with you, if you do not wish to, that is in the summer, for the temperature then hovers around 70 degrees.

Step off the boat with me at Ketchikan. We are not interested in the canneries at the dock, nor in the few shops, nor the people in the street, not just yet. For the salmon are returning to their spawning grounds. A five-minute walk and we are at the river. Here standing on a platform built over the river by the U. S. Department of Agriculture we view one of nature's great spectacles. The water comes tumbling down in a wild cascade, rushing over large and rugged boulders, but the salmon, thousands of them, leap from the whirling foam to a higher level in the rocks, there to rest awhile, readying for another leap. The water rushing

By I. Edelman
South Philadelphia High School

madly drives them back. The salmon are hurled against the sharp edges of the cliff, their lovely silvery bodies bruised and bleeding. They struggle forward again and leap again; for unless they succeed in reaching the calm water above, their life cycle is not completed. In a few days the silver horde will have reached the quiet upper waters, where they lay their eggs by the million and—duty done—they die, never to see the greater salt ocean again.

But they have not yet climbed over the cliff. Ten thousand black fins stick out of the water where it is shallow; then suddenly a heroic leap by a few into the face of the downpouring current, and another leap by a few more, the angry water rushing over them and against them, driving many back but not for all its fury succeeding, until eventually most of them get over the top.

In this struggle Uncle Sam, known the world over for his tender heart, has taken a hand. Along one side of the falls he has built a series of steps, cut off from the turbulent water by a wooden wall, down which the cataract pours a little less violently, to help such fish up as do not prefer the natural way. An escalator, you may call it, if you wish. On the day I was there, the fish all seemed to be rugged individualists, scorning Uncle Sam's helpful hand.

Here too in Ketchikan, not far from the river, is a school for Indians that teaches the art of totem-pole carving. Everywhere in towns along the Alaskan coast the visitor can see these strange poles carved out of wood, some in front of shops, some rising along the side of a street, a few in groups in some little park area. They are not all of one height nor of one design. The various shapes—eagles, frogs, fish, bear—represent the spirit of the friends of the Indians who fashioned them.

Their origin, who knows? The memory of no red man runs that far back. The young, who are now Christian, do not care for pole carving and the art is almost lost. And that is why the United States Government had to import some old Indians from a distance to teach the younger generation here in Ketchikan an art that flourished long, long ago among their ancestors without benefit of school.

These are but two hints of the many pleasures that await you in Alaska.

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- ☐ Further details on film-sound projectors.

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October, 1948

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Railroad Feature

November 3 in all Scholastic Magazines

This is a firsthand account of an educational trip on the Chesapeake and Ohio Railway from Newport News, Va., to Detroit, Michigan. A group of teen-agers learn about America's historical background and about America's industries.

PAMPHLETS: *George Washington's Railroad* (especially prepared in the pictorial style, gives the history of the C. & O., and *Chessie Vacations and Tours* (detailed plans for individual and group vacations). Free. Write to the Public Relations Department, C. & O. Railway, Terminal Tower, Cleveland 1, Ohio.

ARTICLES: In *Senior Scholastic*, *World Week*, and *Practical English* for March 1, 1948. "Working on the Railroad" (railroad careers). *Senior Scholastic*, April 5, 1948, special issue on railroads.

BOOKS: *The Modern Wonder Book of Trains and Railroad*, by Norman Carlisle. Winston, 1946. \$2.50. Three top picture books are: *Giants of the Rails*, by S. Kip Farrington (in color), *High Iron*, by Lucius Beebe, *Streamliner*, by Ruby Bradford Murphy.

Legends and railroad history bulk large in *Cavalcade of the Rails*, by Frank P. Morse, and *Railroad Avenue*, by Freeman H. Hubbard. The motion picture popularized *The Harvey Girls* (25 cents, paper back). *Headlights and Markers* and *Railroad in Literature*, by Frank P. Donovan, Jr., are railroad stories.

Career Club Series

Regularly appearing in *Senior Scholastic*, *World Week*, and *Practical English*, the "Career Club" series offers down-to-earth educational and vocational guidance.

PAMPHLETS: Write to the following Government agencies for free or low-cost pamphlets on individual vocations (bibliographies furnished on request): Superintendent of Documents, U. S. Government Printing Office, Washington, D. C. For U. S. Office of Education, Federal Security Agency pamphlets, write to Sup't of Documents. National Roster of Scientific and Specialized Personnel (everything from accounting to zoology; free), U. S. Employment Service, Washington 25. D. C. Office of Information, U. S. Dept't of Agriculture, Washington, D. C. (farming vocations pamphlets free).

NON-GOVERNMENTAL PUBLICATIONS: American Job Series of Occupational Monographs, or Occupational Briefs, Science Research Associates, Inc., 228 S. Wabash Ave., Chicago 4. (Small charge, usually 15¢.) Occupational Abstracts, Occupational Index, Inc., New York University, Washington Square, New York 3. (15¢ each.) Occupations, Ohio State University, Columbus, Ohio. Vocational Guidance Monographs, Commonwealth Book Co., Inc., 80 E. Jackson Blvd., Chicago.

BOOKS: *Your High School Record*. An excellent compilation of forms and records showing what industry expects of beginning workers. Compiled by Robert D. Falk. South Dakota (Pierre) Press. 1943. \$2.25. *How to Find the Right Vocation*, by Harry D. Kitson (Harper, '38), \$2.50. A section on additional vocational books and films will be published in a later issue.

World Trade

November 10 in *World Week*

PAMPHLETS: *America's Stake in World Trade*, Waldron & Buchanan (20th Century Fund, '47), Public Affairs Committee, 22 E. 38th St., New York 16, 20¢. *What the United Nations Is Doing for Better World Trade* ('48), Dept. of Public Information, United Nations, Lake Success, N. Y., 15¢.

ARTICLES: "Foreign Trade Pattern Shifts," *Business Week*, Aug. 28, '48; "World Trade Lags Behind Production," *United Nations Bulletin*, Sept. 1, '48; "World Trade and World Stability," H. V. Prochnow, *Vital Speeches*, Sept. 1, '48.

FILM: *Round Trip: the USA in World Trade*, Dist. Film Program Services. 16mm. sd 20 min. Rent or sale.

FILMSTRIP: *Foreign Trade: It's Good Business*. 35mm. With discussion guide and Public Affairs pamphlet 99, *What Foreign Trade Means to You* ('46), Public Affairs Committee (as above), \$2.50.

Argentina

November 3 in *Junior Scholastic*

PAMPHLETS: *Argentina* (5 cents), 1945, Pan American Union, Wash. 5, D. C.; *Argentina—Focus of Conflict in the Americas*, 1946 (25 cents), Foreign Policy Ass'n, 22 East 38th St., New York 16, N. Y.; *Argentina—Profile of a Nation*, prepared by Coordinator of Inter-American Affairs, for sale by Superintendent of Documents, U. S. Gov't Printing Office, Wash. 25, D. C. (25 cents).

ARTICLES: "After 5 Years," *Time*, June 14, 1948; "Argentina Becomes Rags-to-Riches Land," *U. S. News*, July 9, 1948.

FILMS: *Horsemen of the Pampas*. Prod. Louis deRochemont Assoc. Dist. United World Films, Inc., 445 Park Avenue, New York 22, N. Y. sound, b&w, 20 min. Sale (rent from film libraries). New, fine film on life in Argentina's grazing country, similar to U. S. A. "cowboy" life. *Argentina*. Prod. and dist. Encyclopaedia Britannica Films, Inc., Wilmette, Ill. Sound, b&w, 11 min. Sale or rent. Modern urban life in Buenos Aires: also shows pampas and agricultural activities on which Argentina economy is based.

Judge Your Movies

September 22 Through December 8 in *Practical English*

FILMS: *Birth of the Motion Picture*—two films. *Animated Cartoons: The Toy That Grew Up* and *Biography of the Motion Picture Camera*. Prod. in France, now edited with English sound track. Dist.: A. F. Films, Inc., 1600 Broadway, New York 19, N. Y. About 20 min. each. Rent or sale. Clear and interesting treatment of what motion pictures are and how they work.

Museum of Modern Art Film Library, 11 W. 53d St., New York 19, has the most complete library of films available to illustrate the history of motion pictures. The collection includes outstanding films from 1895 to the present. Motion Picture Assn. of Amer., 28 W. 44th St., New York 18, N. Y., supplies educational materials upon request (especially leaflets). Write for information.

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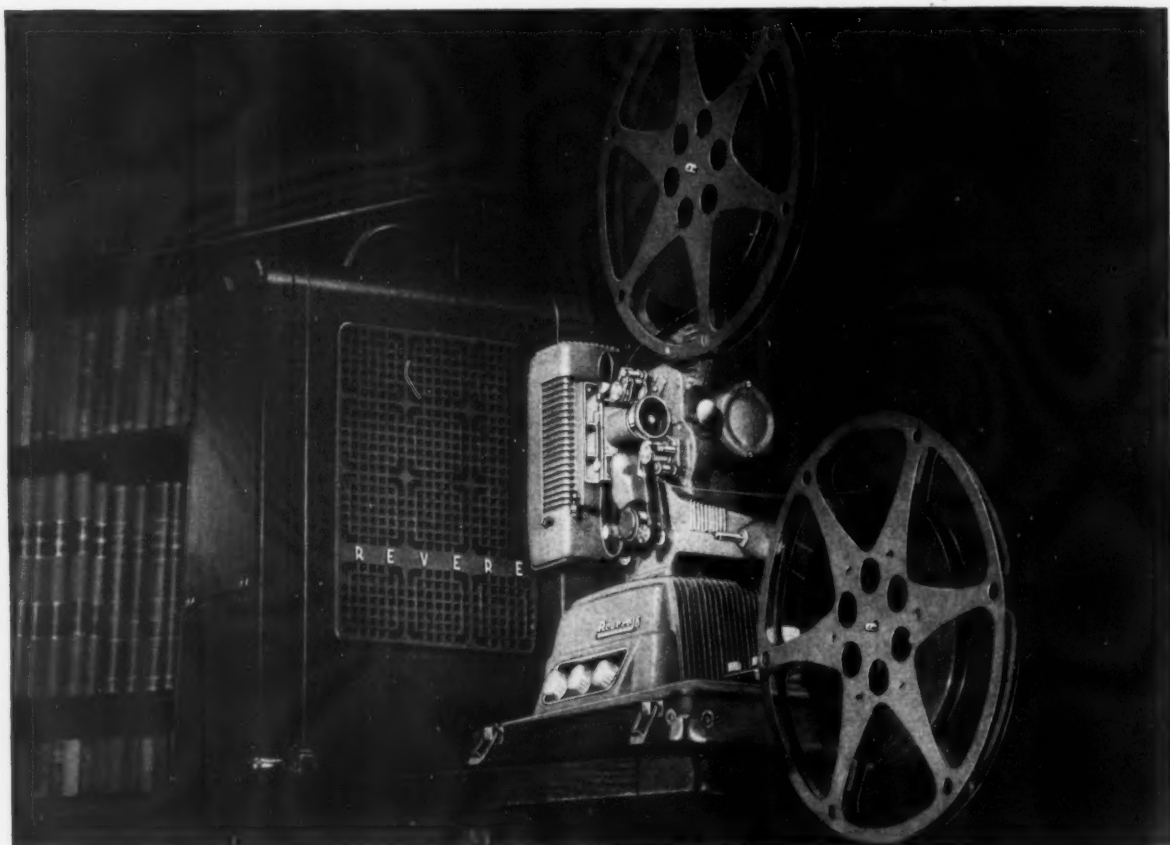
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